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ABSTRACT

This handbook contains activities and other resources to help students in grades 8 through 11 develop an understanding of and appreciation for the folk culture of the Arkansas Ozark. Intended to be used as the basic textbook for a semester course, the handbook can also be used as a supplemental text for a folklore or local history unit in English, history, or social studies. While the book deals specifically with the Arkansas Ozark folk culture and generally with the southern mountain culture, many of the activities and the questionnaires can be used to study folk culture in any rural area or small town. The text consists of four major sections. In the first section, "Folklore and Folklorists," students are provided with definitions and learn about the methodology used by a folklorist. Section two, "Collecting Folklore," contains checklists to help the students prepare to collect information. Section three, which comprises about one half of the publication, contains 16 "Topics for Folklore Collection." A sample of the topics includes: children's games and rhymes, riddles and ethnic jokes, Civil War stories, calendar customs, farm life, hunting and fishing stories, folk architecture, and storytelling. The fourth and final section suggests teaching procedures and provides a list of additional print and nonprint teaching resources. (Author/RM)

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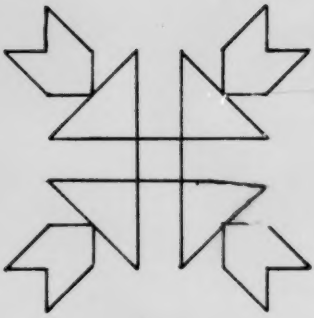

A Handbook for Student Folklore Collectors

SP 012 505

by
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and
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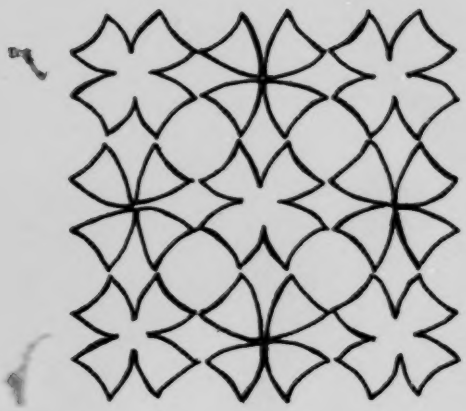
Preface



The prefatory material one generally would expect to find in a book — telling of its genesis and purpose and the author's aspirations for its success — is not to be found here. That sort of thing is included at the beginning of *Part IV, To the Teacher.*

This book, designed to be a folklore text for the secondary school, is the culmination of a project funded by the U. S. Office of Education, Ethnic Heritage Studies Branch. We are grateful for the financial support given to Arkansas College for this project by the U. S. Office of Education. Preliminary writing and thinking for the present work developed out of a Folk Artists in the Schools grant from the Arkansas State Office of Arts and Humanities.

A number of people have been helpful in the course of our work. Most significantly, without the willingness to try something new on the part of some thirty teachers in north central Arkansas, we would not have had the opportunity to test our most recent ideas for folklore teaching and collecting in the classroom. Thanks go especially to Phyllis Ashcraft of Heber Springs and Robert E. Rose of Williford, whose enthusiasms and critical insights were particularly valuable to us. Bill Clements of Arkansas State University, Bill McNeil of the Ozark Folk Center, and Diane Tebbetts of Arkansas College, all of whom served as resource personnel for teacher workshops, offered

useful suggestions on the first draft of the curriculum materials. The work Mrs. Tebbetts did for the senior author as his archive assistant during the past year also has accelerated the completion of this book. Edward D. Ives's. *A Manual for Field Workers* was particularly helpful as a mind-joggler during the writing, and portions of an article one of us published in *New York Folklore Quarterly* several years ago have been included in *Part IV*.

Finally, the title *Country Folks* comes from a knee-bouncing rhyme that our daughter Autumn was raised on, and with which she now bounces her younger brother and sister:

(with dignified calm, to a gentle bouncing motion)
This is the way the city folks ride,
City folks ride, city folks ride,
This is the way the city folks ride
So early in the morning.

BUT *(joyously, to a fast bouncing motion)*
This is the way the country folks ride . . . .

R. S. T. & A. L. T.
Batesville, Arkansas
August, 1978

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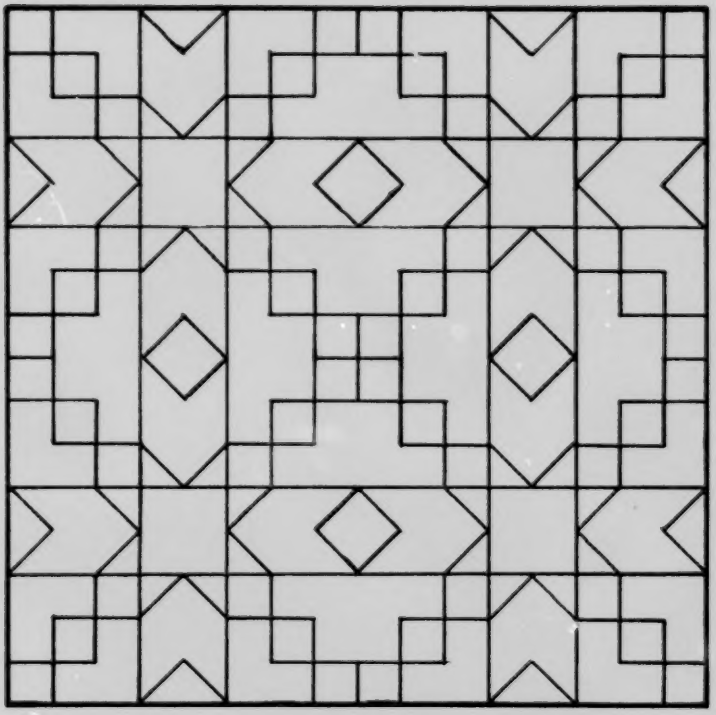
Folklore and Folklorists



Shooting the Anvil

I Folklore and Folklorists

1. Defining Folklore

Folklore is the study of certain aspects of the culture of a group. There are a great many ways of studying folklore and so you may find many definitions of the subject, each one emphasizing the special interests of particular folklorists. Folklore is a discipline of study, a particular way of understanding man by studying the oral and physical products of his informal culture. But the term *folklore* also is used to mean the sum total of those products or aspects of the culture. So, folklore has two meanings: (1) a specific scholarly discipline; (2) the stuff that is studied within that discipline, such as proverbs, riddles, jokes, folksongs, superstitions, types of traditional houses (the hewn log house, for example), games, and so on. You will be learning about the study of folklore and about the kinds of folklore during the time your class spends on the subject.

Although definitions of folklore do vary considerably, depending upon the definer's special interest, most folklorists agree on four main points. First of all, folklore is about **traditions**. For a cultural item, like a song or a story, to be traditional, it needs to have stood the test of time, to have been passed on from generation to generation. This standard rules out most current modes of dress and most of the popular songs you hear on the radio. Also, there are traditional situations or contexts for folklore activity, like pajama parties or country stores, where predictable kinds of storytelling and social activities take place.

For traditions to be of interest to the folklorist, they must meet the test of transmission. In other words, how are the traditions passed on from one person to another and from one generation to another? Usually, for traditions to be folklore they must be passed on **by word of mouth** or **by example.**

Because folklore is transmitted orally or by example, because it is not as a rule frozen in print or transmitted by the mass media, it changes somewhat in the telling and doing. This causes *variation* in items of folklore which are basically the same. You probably have heard different versions of the same story, or perhaps from your own childhood you remember two slightly different ways of playing the same game. The "similar but different" items are referred to as **variants** of the same identifiable folklore item.

Some folklorists would add to the definition that items of folklore are **anonymous.** The original creation or invention of a story

or song or proverb is lost in the recesses of time. Most often, the actual authorship of folklore is unknown. Let us see why all these terms apply to folklore.

We all have heard or seen examples of folklore though we may not have known they could be called that. Do you know any proverbs or sayings about the weather, any jump rope rhymes or ghost stories? Such sayings and rhymes and tales are or have been part of the folklore of many Americans. Have you ever planted something according to your father's instructions or cooked something following your mother's directions? Activities such as these are likely to be examples of the passing on of traditional ways of doing things by word of mouth. If your father had shown you how to do your planting without explanation, or if your mother had let you learn the recipe by watching her work silently, you would still be receiving folklore — but in these cases by example. On the other hand, if your father's instructions were unique — asking you to put seedlings into the ground with their roots up in the air — or, if your mother's recipe were one she invented on the spot, you would not be learning folklore, because the traditional aspect would be missing.

Similarly, these methods of planting and cooking would not be folklore if they originated in a printed form. For example, if your father's planting instructions came from a manual printed and distributed by the government or if he read the instructions on a seed package, then what he taught you would not be folklore. Also, if your mother's recipe were from a cookbook rather than one that had been passed on in the family, it would not be folklore. The same holds true for stories that are transmitted in print, even if the same stories once were passed on orally. Thus, though you may know the story of "Cinderella" or of "Jack and the Beanstalk," your familiarity with such a story probably comes from a book that you read or that was read to you as a child, or perhaps from a Walt Disney film, rather than from oral tradition.

The publication of folklore tends to standardize and depersonalize it. The item of folklore, if transmitted by print, remains the same rather than varying from telling to telling. This does not mean, however, that book printing and the mass media have not had an effect on spreading authentic folklore. And the reverse process also occurs: the media inject popular material into the folk tradition, where oral transmission in time will reshape the material and create variation. Many singers of traditional songs have learned some of their songs from phonograph records and from the radio. In fact, many of the older English and Scottish ballads they sing were at one time printed on broadside sheets and sold for a penny in the

major cities of the British Isles and along the east coast of colonial North America. This broadside tradition, which flourished as early as the 1600's, continued into the twentieth century. Likewise, some kinds of jokes and anecdotes have been and still are passed on in printed form in jestbooks as well as by word of mouth. How then can you identify an item as authentic folklore if you find it in print? (1) If it is in a collection and clearly identified as such by the folklorist-author; (2) if it is known that oral transmission also has produced variants, either before or after the printed form appeared. Nonetheless, folk traditions passed on by word of mouth and by example are what you will be studying primarily.

The folklorist likes to find several examples of a folklore item to prove that it is not unique to one person or a spur-of-the-moment invention. These different examples are the variants. Do you know what usually happens to a message that is whispered from person to person around a room? It gradually changes, sometimes a little, sometimes a lot. There is one important difference between this whispering game and the transmission of folklore, however. In the whispering game, only the teller and the listener are able to hear the telling of one particular version of the message. Now, if someone who told the story four turns ago could hear what was being said, he would probably say, "Wait a minute! That's not the way I heard it or told it!" So it is with folklore, for if a story or log house changes too much in form and content, then it ceases to be identifiable as that particular story or that type of log house.

Culture, though it always changes, also has a broad conservative streak that resists change. Perhaps you have even been in a situation where someone told a story and another person said, "That's not the way it goes!" That is an example of the group placing **conservative restrictions** on how much a folklore item can change and still remain the same. We all know the nursery rhyme about Mary and her little lamb. You also may know some of the many parodies or "takeoffs" on this widely known rhyme, such as:

> Mary had a bill, goat,
> His stomach was lined with zinc.
> He followed her to school one day
> And swallowed a bottle of ink.

At some point, however, these parodies would no longer be identifiable if the changes in word choice and meter were too drastic. If the rhyme began, "Bethany Marie possessed a great big cow with brown spots," then we would not recognize it, nor could we appreciate it as a takeoff on the rhyme about Mary.

You can see, then, that if folklore items do vary somewhat from one place or person to another this is a good sign that the folklore item has been passed on orally. At the same time you can easily imagine how impossible it is in most cases to trace the origin or authorship of a bit of folklore. It is hard enough to find the origins of stories and sayings and customs when we have written documents.

2. The Method of the Folklorist

Think of the variety of traditions you hear about around Christmas time when the celebrations of different nationalities and of people in other parts of the country are publicized. How many proverbs do you know? Multiply those by the number of people who might also know some proverbs. How can the folklorist organize a study that is so vast and varied?

Folklorists work in two ways. First, they do **library research,** learning from books already written about folklore. This includes books on how to tackle their work — we call this **methodology**. In fact, this book is your own introduction to folklore methodology. The folklorist also reads books containing the sayings, stories, customs, beliefs, arts, crafts, songs, and dances of various folk groups. We call these **collections** and they usually contain comments or analysis by the folklorist. Books of personal reminiscence and local history, though not written by or for the folklorist, often contain valuable folklore data. A major source of raw data for the folklorist's research is a **folklore archive**. Whereas libraries contain published materials, an archive generally holds unpublished information — tape recordings and transcripts, collections in handwritten form, photographs.

As well as doing various kinds of library and archive research for comparative purposes, the folklorist often does primary research, that is, he collects folklore directly from the folk. This is probably the most exciting aspect of folklore study, because in most fields of study the scholar works only with published or printed documents. By collecting folklore, however, the folklorist is obtaining absolutely fresh and unique material for study. The stories or songs or proverbs he collects may have been collected before, in other places from other people, but what he collects will not be exactly the same and he has the chance to talk to the people who know the folklore. It is like looking over a novelist's shoulder as he writes and being able to ask him questions about his novel. The second branch of folklore study, then, is the folk themselves. The folklorist studies and learns from the people right where they are living. This is called **fieldwork** and is

what you will be doing when you start to use the collecting questionnaires in this book. The people who receive and pass on the oral culture of their group and from whom the folklorist collects are called **informants.** The folklorist questions them for the information he needs. Later, he will compare his studies with those done by others and thus come to a better understanding of himself, his informants, and, hopefully, of mankind in general.

Library research and fieldwork join to give the folklorist a balanced picture of his subject. Your learning from this book, from your class projects, and from your interviewing will give you a good idea of what folklorists do study. While you are studying and collecting folklore you truly are a folklorist yourself. Some of the information you collect may become a part of a folklore archive in your school, one of those libraries that form the first area of the professional folklorist's studies. The folklore you collect could then be used by other students in later years, so that they might have a broader understanding of the folk traditions in the community. Also, they could then see to what extent a particular story varies within the community. One of the most useful functions of an archive is that the collector can get ideas for collection projects and can learn who might be a good informant for a particular topic.

3. Organizing and Using a Folklore Archive

A folklore archive, as you know now, is a place where examples of many kinds of folklore are preserved. A folklorist might want to compare the different versions of a particular story — the one about a phantom hitchhiker, for example — or might want to see how stories about buried treasure vary from place to place. By contacting folklore archives throughout the country or throughout the world, he can have access to more stories from different places than he could ever collect alone in his lifetime.

For someone working in an archive to be able to find certain information, it is necessary for the archive to be organized in some way. Think how difficult it would be to find a book in a library without a card catalogue and with no organized system of shelving books. You would have to look at every book in the library until you found the one you wanted. A folklore archive is much the same as a library in this respect. A system for organizing, classifying, and indexing must be established.

For setting up your archive you might try the following system. When a collection is received by the archive, give it an **accession number,** for example, 78-29. The 78 represents the year 1978 when the

collection is made or received by the archive. The 29 indicates that this is the twenty-ninth collection brought into the archive in 1978. If any audio tapes accompany the collection, they, too, are labelled with the accession number and also are given **tape numbers.** The numbering of tapes is consecutive for all the tapes in the archive, so that if the collector who gives you collection 78-29 also turns in two tapes, the tape numbers might be T163 and T164.

Once a collection has been accessioned, it must be indexed in a number of ways. First, an index card is made for the collector and placed alphabetically in the **collector index.** Then cards are made for each informant and put in the **informant index.** Cards for home communities of informants are made for the **place index.** Finally, and most importantly, the collection is indexed according to subject — mostly folklore genres and other primary areas of interest to the folklorist. The collecting questionnaires and the folklore genres discussed below would be a good starting point for creating listings for a **subject index**. If there are tape recordings, these, too, need to be indexed. Examples of this system of archive classification are included in the Appendix at the back of this book.

It must be remembered that a folklore archive is not open to just anyone who wants to snoop around. The archive is for *preservation* and *education*. People who contribute to it, both the collectors and the informants, have rights that must be respected. In addition to organizing, classifying, and indexing the folklore he receives, the archivist in charge of the archive must protect the rights of the contributors. This means that material which is especially personal or "sensitive" is kept confidential. It means that when a contributor wants information to be kept confidential it is kept that way. It means that the informant's name is not used if he or she asks to remain anonymous. In short, the archive is going to protect the privacy of those who contribute to it. This is particularly important for a local archive, such as one in your school, because all of the information will have come from people in a relatively small area. It would be best, in such a situation, for the school librarian or the folklore teacher to have complete control over access to the archive, with able student assistants helping with the work of classifying the material.

4. Folklore Genres

A folklore **genre** is a particular type of folklore and to speak of folklore genres is to speak of a form of classification. The same is true in the study of literature — when someone tells you about a poem,

How do you fit
six elephants
in a Volkswagen?

you have a rough idea at least of what he may be talking about, i.e., it's not a novel, it's not a biography, it's not a short story. Given that broad generic label, a poem, you might then learn that it is a certain kind of poem, a sonnet or an epic, for example. Similar classification is basic to such fields of study as botany and zoology, where the different plants and animals are classified by genus. So, with folklore, generic terms are applied to the many different kinds of folklore to help us in classifying and identifying.

One folklore genre is the **riddle**. A riddle involves the posing of a question that appears at first to be an obvious contradiction. For example, What goes over the water and under the water but never gets wet? (An egg in a duck's belly.) Or, What walks on four legs in the morning, on two legs at mid-day, and on three legs in the evening? (Man: as a crawling baby, as an adult, and as an old man with a cane.) These are called **true riddles**, because of the seeming contradictions in the questions and because the answers can be determined by the evidence given.

Some riddles, however, cannot be answered except by luck or by already knowing the answer. These may be more familiar to you, and are called **riddle-jokes**. If you have ever heard any elephant jokes, or if you know any ethnic jokes which poke fun at various nationality groups, then you know what riddle-jokes are. These will be the topic of one of your first collecting questionnaires. The point in starting with riddles is that you probably already have an idea of what is being talked about. You will find that other folklore genres similarly help us to classify and to explain the broad subject of folklore.

The material covered in this book and the topics suggested for folklore collecting by no means include all folklore genres. With this beginning study, you will be introduced to the following genres: children's lore, riddle-jokes, folk custom, folk medicine, material folk culture, and folk narrative. Let's look at each of these.

Children's lore is an inclusive generic term which includes, among others, the genres of **rhymes** and **folk games**. Each of these genres can be subdivided also, and you will learn that there are different kinds of rhymes for different activities, such as rope-jumping and counting-out. Likewise, some games are played only by boys, some only by girls, and sometimes the boys and girls get together to play a game like Red Rover or Spin the Bottle. Riddles and riddle-jokes, though not the private possession of children, also are a part of the lore of children, as are practical jokes.

Folk custom is the area of folklore where the focus is on time: the time of year and the time of life. Thus, in studying **calendar customs**

we learn about the special events of the year and how they are and have been celebrated by the folk. We also learn how local climate and occupations have affected the calendar year and the various customs of the people. The collecting questionnaire on **courtship and marriage customs** emphasizes an important period in a person's life about which there are many traditional customs. With this questionnaire you also might collect some **superstitions** or **popular folk beliefs** about courtship and marriage.

Folk customs which emphasize a change from one period or stage of life to another are called **rites of passage**. Other periods of life that are important for the study of folk custom are pregnancy and childbirth and death and burial. In some cultures, puberty also is recognized as a significant milestone in a person's progression through life and has attached to it particular beliefs and ritual ceremonies. The Jewish bar mitzvah and bat mitzvah are, essentially, puberty rites in which the adolescent is admitted into full participation as an adult member of the family and of the faith. Confirmation and baptism in some Protestant denominations are similar in significance to this ancient Jewish custom.

Folk medicine often has been studied as part of the wide-ranging genre of **superstition**. Today, we tend to see folk medicine as a distinctly separate genre because much of traditional medical care has been effective and scientifically sound. Many people certainly suffered and sometimes died as their cultures experimented with combinations of herbs and wild plants to effect cures for illness and injury, but over hundreds of years of trial and error, a goodly number of effective remedies were developed, maintained, and learned. Of the ones you collect, some, doubtless, came with our forebears from Europe and Africa, some were learned from Indians who knew the local plants and herbs and their healing properties, some probably are the result of trial and error with new plants in a new country. Folk medicine, both the practical and the superstitious, will be discussed in more detail later on.

The questionnaire on **folk architecture** deals with one area of **material folk culture**, the construction of traditional forms or types of buildings. In studying folk architecture you will learn how your ancestors built their homes and why they built them the way they did. Material folk culture is a term to be applied to all objects or artifacts which have been made by traditional methods out of materials available to the common man who had little or no cash with which to buy materials. More often than not, the objects the common man has made for his own use — a house, a barn, a horseshoe, a broom, a

basket, a quilt, a doll for his child — have been made according to a form and technique established by tradition. For example, to talk of building a split-level, ranch style log house would be ridiculous. Logs are heavy (five hundred pounds for a smallish one) and even if a man had the time and the friends to cut the trees and hew the logs needed for a split-level ranch style house he wouldn't be likely to because no one else ever did. Remember, traditional culture is conservative. The man in culture most often repeats what has been done before. So he builds a 16' x 16' log house, and, as the family grows, he builds another 16' x 16' room, with a breezeway or "dogtrot" between the two "pens," and joins the roofs of the two pens over the dogtrot.

The same pressures of tradition hold true for something like a quilt. There are hundreds of traditional quilt patterns, sometimes handed down from one generation to another in homemade pattern books, but it would be difficult to discover who first invented or created a particular quilt pattern. Even if someone did try to "invent" a new pattern, her invention was limited by how large or small each piece or section could be and still be worked with and by the fact that the overall design needed to be balanced or symmetrical in order to wear properly and to satisfy the artistic taste of the inventor.

Material folk culture is one important aspect of **folklife**, a broad generic term used to include all facets of traditional culture that are not primarily verbal, the way a song or a story is. Another way of describing it would be to say that when we study folklife, we are not emphasizing the specific verbal items of culture but instead are focusing on the totality of traditional ways of living. Several of the questionnaires deal with topics that can be considered best as aspects of folklife research. As well as folk architecture, these include **food preservation, farm life, growing up fifty years ago**, and **life history**. None of these can be properly called folklore genres, but each of these questionnaires suggests either a specific or a general approach to the study of folklife.

Folk narrative is such an inclusive generic term — people tell so many different kinds of stories — that scholars have divided this broad category into a number of genres of folk narrative. There are two major kinds of folk narrative: fictional and non-fictional or believed. The fictional category includes such genres as joke, anecdote, folktale, fable, animal tale, and tall tale.

The **joke**, with which you probably are familiar, is a humorous story with a punchline. It is not told about specific, named people, and it is not told as true. Rather, jokes are told about kinds of people

in funny or impossible situations. You might begin to tell a joke by saying, "Did you hear the one about. . . ?" and it might be about a preacher, a hillbilly, a salesman, a Texan, or any of countless other kinds of people. A joke is different from a riddle-joke in that it actually tells a short story, it has a beginning, a middle, and an end. The riddle-joke does not have that middle, narrative, storytelling part to it. If a joke is or can be localized, i.e., told about a specific person in the community, then it is called an anecdote. Every small town, it would seem, has had its miser, its fool, its strong man, its ugly person, and so on, about whom stories are told. Some of these anecdotes perhaps are true and based on actual events; many of them, however, become localized because a traditional story happens to fit a particular person.

The term **folktale** is most often applied to the long **wonder tales** or **fairy tales** that came with our ancestors from Europe many years ago. These are usually found today in children's storybooks, although in some isolated areas of the southern mountains (Appalachians and Ozarks) these long wonder tales, or Jack tales, are still told occasionally. One thing to note about these stories is that they have not always been stories for children. In some communities they are told by adults to adults, and frequently are more "earthy" than the rewritten versions you might find in books for children.

A **fable** is a story with animals as characters, and it has a moral point to make. Fables generally are thought to be of literary origin, as in *Aesop's Fables*, an ancient Greek collection. From Aesop have come a number of sayings that are still common today, such as "sour grapes," which we use to refer to someone who denies the worth or value of something he can't have. In Aesop's story, a fox couldn't reach the grapes that a monkey took to the top of a tree, and so the fox said he didn't really want them anyway because the grapes probably were sour. When a story has animal characters who act and speak like humans but is not specifically didactic, or teaching, like the fable, it is simply called an **animal tale**. Animal tales have been important in the storytelling traditions of blacks and American Indians, often with one of the animals being a trickster who fools another animal. Rabbit and Coyote are the best known tricksters from these two traditions. Some of the jokes you also might know could be classified as animal tales.

The **tall tale** is discussed at length in the questionnaire on hunting and fishing stories. For now, the important thing to know is that this genre of fictional narrative bridges the gap between fictional and non-fictional forms. The tall tale is a story based on absurd

exaggeration — the experience described in the story could not have happened in real life — yet, it is told as someone's true experience, often as something that happened to the storyteller.

Truth is the key to the non-fictional forms of folk stories. These stories are told as true and believed to be true, at least by some people in the community. Folklorists say the non-fictional story has a "core belief value." The folklorist, however, is not interested so much in whether or not such a story is actually true. Rather, he is interested to know what the folk believe is true, what they believe happened. For example, if there had been a fatal mining accident in the community fifty years ago and it could be proven that a careless miner caused the accident, it would be interesting to discover that the local story about the accident placed the blame on the mine owner. In that case, what the people said had happened would be more important than what did happen, and the story might be used in a number of ways within the community to create and maintain discord between labor and management.

There are two primary genres of believed narrative: **myths** and **legends**. You will not be collecting any myths, or at least it is quite unlikely, because the myths in our culture were written down thousands of years ago. Our mythology is our sacred literature; we believe it to be true, either literally or figuratively, and we base our actions and ethics on this mythology. Through the mythology, we also gain a sense of ourselves and our worth, and know where we came from and to whom, ultimately, we are responsible.

By now, you might be thinking, "Wait a minute! They're talking about my religion and the Bible and calling it all a myth!" And you are right, but the folklorist does not use the term *myth*, or for that matter the term *folklore*, to mean *untruth*. That meaning for these terms is popularly used, but it is wrong. A myth, then, is a sacred story with a strong belief value, so strong that it helps to charter or shape our lives. It is set in the distant past, before the world took its present form and direction. The distance or separation between man and his God or gods was not so great. God or gods walked and talked with man, and animals sometimes could speak. Many different cultures have creation myths, flood myths, myths of the spreading out and migration of peoples. Some cultures today still transmit their sacred literature or mythology by word of mouth alone, and priests within the culture or tribe are responsible for maintaining the stories and reciting them during special religious ceremonies. The recitation of long tribal genealogies also often is part of the group's mythology.

Much of what you have just read can be applied to the Judeo-Christian religious tradition. A good portion of the Old Testament, for example, was passed on orally for hundreds of years before being written, and, in the New Testament the Gospels are a fine example of four variants of the same complex story, where different incidents are emphasized in each Gospel.

Whereas myths tell about the sacred and are set in the distant past, **legends** are secular and are set in the more recent historical past. Legends are told about *people*, *places*, and *events*, so there are **personal legends**, **place legends**, and **historical legends**. This distinction, however, is not very useful because most of the legends you collect will be about events that happened to specific people and which occurred in a particular place. Usually, one of these three aspects will be emphasized in the story, but person-place-event is not very helpful as a classification system for legends. It is better to be much more specific and to speak of Civil War legends and ghost legends and place name legends and the like. These stories have been handed down over the years in families and communities. Some are purely local, and tell of local people, places, and events; others are more widespread geographically and have been localized by the legend tellers to make them more believable and true.

How old does a story have to be to become a legend? Well, different folklorists would give you different answers to that question. Generally, if a believed or told-as-true story exhibits the traits of folklore — oral transmission, variation, tradition (i.e., passed on from generation to generation), and anonymity — then it is a legend. Therefore, some quite recent stories are legends, like the story you may know about the man with a hook hand who attacked a young couple parked on a lover's lane. If we were to believe all of the variants of this story collected throughout North America, then literally thousands of one-armed men must have escaped from mental hospitals and prisons in the past fifteen or twenty years. As far as research has proven, the story is no older than this. Apart from the message it conveys — the potential dangers of parking — the story's widespread popularity might be attributed to an extremely popular television series of the early 1960's called "The Fugitive," in which a man convicted of murdering his wife escaped from the law and began a weekly quest for several years of the mysterious one-armed man who was the real killer. At least, the story of "The Hook" began to appear in tradition at about this time.

One way to define the legend is to say what it is not. A legend is not *rumor* or *gossip*. These terms are applied only to very recent

events: yesterday, this week, or perhaps a month ago. Rumor and gossip are based on hearsay evidence. "Well, it must be true. I heard it from John, and Henry told him and Henry knows about those people!" Although rumors are not legends, they can *become* legends if the story is unique and interesting enough to people in the community over a period of time. If they keep telling it after it is no longer a current event, then it has a chance of becoming a part of the group's storytelling repertoire. A story of a haunted house, of who haunts it, and how he died might have begun as rumor or as fact, beginning as a contemporary account of a strange death or murder. From there, only time and the folks who tell the stories can determine whether or not the rumor or fact becomes a legend. Most current events, however, lose their appeal and interest after a short while.

Another way for a story to become a legend is for it to begin as someone's **personal experience story**, a narrative that is told about the person's own true experience. After that storyteller's death, other people in the community might tell the story *about* him. Whether a funny story or an account of the supernatural, at that point the story would begin to be a legend. For both rumors and personal experience stories, the folklorist probably would want to wait a generation or so (20-25 years) before labelling the story a legend.

You will have several opportunities to collect personal experience stories during your folklore study. This is a genre that only recently has gained the attention of folklore collectors. If these stories are not traditional within the community, they certainly are traditional to the individual himself and are a vital part of the repertoire of recognized storytellers.

5. Folk Culture and Popular Culture

Most people living in North America are affected to some extent by three different levels of culture: **folk**, **popular**, and **elite**. You already should have a pretty good idea of what folk culture or a folk group is from your new knowledge about folklore. A folk group usually is small, informal, and personal. Transmission of the folk culture depends on personal, face-to-face communication. Because of this, the storyteller or chairmaker or singer at the folk level gets direct, immediate responses from his audience. Their reactions tell him right away if his performance or work is acceptable.

By contrast, popular culture is transmitted by the mass media — television, radio, phonograph, film, newspaper, mass circulation magazines. The popular culture reaches most people in North America on a daily basis. It is more formal and impersonal than the

folk culture, and affects and includes many more people. The feedback, however, is not so direct. For a singer, for example, record sales are one main form of feedback, and this cannot be as immediate as the folks on the front porch back home nodding and saying, "Fine song, Tom. Sing another one." There is only one popular culture, and its principle motivation is money — what will people accept and buy? Mass production and distribution of a song or a kind of shoe or whatever determines whether or not something is intended for the popular culture.

Unlike popular culture, elite culture is for the few, not for the many, and includes serious (and often expensive) art, music, dance, and literature. For example, ballet and opera are elite; disco dancing and Willie Nelson songs are popular; jig dancing and a folksong like "Barbara Allen" are folk when they have been learned and are performed in an informal setting.

Another way of telling the folk from the popular is by considering how the items of the culture exist in time and space. At the folk level, a song or story or chair will remain pretty much the same over a period of many years. The song your great grandfather sang, if it is still sung in the family or community, is just about the way it was a long time ago. Thus, things at the folk level are remarkably stable in time. They change very little over the years. On the other hand, that same song may be traditional in other communities two hundred or two thousand miles away, and we would expect to find some minor or possibly even major variations in the song over space.

In popular culture, the exact reverse is true. A popular song you hear on the radio in Arkansas is going to be heard exactly the same by someone in New York City or even in Tokyo because it is the same recording. There is stability over space at the popular level.Over time, there is change. With few exceptions, a song does not remain popular for more than a few months. The same is true with women's clothing styles, with automobiles, with practically everything that comes to us from the popular culture. This apparent need of change at the popular level is the inevitable result of mass production and economics. If automobiles were built to last longer and if we were not bombarded by advertising telling us that we really must have the latest gas-guzzling or gas-saving souped-up zippy model, we would be perfectly content to continue driving our sturdy old jalopy. If that were the case, though, car designers would be unemployed, advertising agencies would go out of business, and car manufacturers would have to cut back on employment, production, and of course, profits.

The following table is useful in distinguishing between the folk and popular levels of culture and the sorts of cultural items that come from each:

	Folk	Popular
group	small and personal	large and impersonal
transmission	oral, face-to-face, by example	mass media
feedback	direct and immediate	indirect and delayed
time	stability over time	change over time
space	variation over space	stability over space

You can see, then, that folklore is personal and lasting, and ultimately the folk culture is or can be more meaningful to us than the popular culture. In the twentieth century, however, millions of North Americans have drawn away from active participation in the folk culture — family, community, traditional occupation, and the like — and instead have become passive recipients of the popular culture. As just one example, because of television: (1) children play less among themselves, are less active, less inventive and creative, and possibly learn less about their abilities and limitations and about getting along with others; (2) families spend much of their time passively watching television and less time actively communicating and participating among themselves, one result being a loss of family pride and history and of a sense of self; (3) communities tend to become isolated families with television sets rather than closely knit groups of people with many shared activities and experiences. Certainly television is not all bad, and it is a gross oversimplification to blame television alone for the problems in modern society. However, after you have done some folklore collecting you should begin to see some of the limitations of popular culture and differences between being a passive receiver of popular culture and an active participant in folk culture.

6. Folklore and Other Disciplines

At this point you may be wondering what folklore has to do with the English, history, or social studies class in which you're learning about it. Because folklore is about people, it covers many of the aspects of their lives: their history, stories, games, dances, crafts, methods of getting work done, tools, utensils, the buildings they build, their social and religious customs, their beliefs and sayings — everything about their culture which is part of tradition but not a part of popular culture or elite culture.

English

What you usually study as literature in an English class is not part of folklore. On the other hand, your English language studies have a great deal to do with folklore. You need the best oral and written English you can achieve in order to describe the folklore you find. You need the terminology that English scholars have developed in order to describe fully and accurately your folklore discoveries. Many of the terms you learn to weigh and judge popular and elite literature will help you to express your appreciation for folklore.

After you have collected folk stories and accounts of one kind and another you will want to compare them with other stories you have read in English class. You will notice similarities and differences and you may find you have preferences in either or both of the traditions. It is fascinating to see how the points of a "good story" compare in the oral and written traditions. What do you get from the telling of a folktale that you miss in reading a short story from a library book? What do you get from a story in a book that you likely miss when an Ozark granddad spins a yarn? There are few final answers to these and questions like them, but learning and discussing your own opinions and sharing in the ideas and learning of your classmates and teacher are among the most important things your English studies can do. Also, by learning to collect and record folklore accurately you will learn a good deal about the spoken English language, and may even be surprised to discover, if you can write the language as well as you and others speak it, that you will have improved your own writing skill considerably.

It is important to remember in studying folklore as part of an English class that until quite recently our society depended more on the spoken word than on the written word for the transmission of its culture. The printing press wasn't invented until the 1400's; the majority of people in North America were illiterate at least until the mid-1800's. Therefore, at the folk level of culture, "literature" was **oral literature**. Because of a much higher literacy rate today, our oral literature has diminished. Most groups within our society still do have something of an oral literature, however. Despite the impact of the media, we still tell stories, use proverbs, and so on. Some isolated societies even in the twentieth century have no written literature — their history, their religious beliefs, their teaching, their stories of entertainment are all passed on orally rather than by the written word. In fact, when our contemporary dependence on print and on the mass media is considered in terms of the long history of mankind, we actually are something of an exception. Most peoples have relied on the spoken word for the transmission of culture.

History

When you learn about local, state, and federal governments in a social studies class, you are learning about "official" government. The rules and regulations — the laws, in other words — have been written down and made official. Yet, except for paying taxes and obeying speed limits on the highway, we probably are not as directly governed or affected by these laws as we are by traditional customs and beliefs that we learn from our family and community. These "unofficial," traditional customs and ways of doing things are what you will be finding out about.

Similarly, when you study history in school, you are learning about important events and people in the history of a country or the world. However, little is ever said about the ordinary or common man, how he is affected by the "great" events, if he is at all, and what he thinks of them. By studying history through folklore, we get a "grassroots" history. This is **oral history** rather than written history, and it likely can tell us more about what the common man thinks is important to him and his life and to his community. Historians often tell us that we can best make important decisions for the present and future if we have a sense of history, of how particular situations were dealt with in the past. This is true, and this is why we study history. When we realize that most of us will never be great statesmen or important actors on the stage of important events, it becomes obvious that our need to know the past so we can make decisions for the future depends more on our appreciating and understanding our oral history than our written history. Both approaches are important, of course, but the common man among us — and that's most of us — needs to understand his own past, about which written history can tell him very little. Finally, our study of unofficial custom and oral history is of value because our own sense of self — who we are and what we're doing here and what we can do about it — is at least as closely linked to the unofficial and oral as it is to the official and written.

Other Subjects

As a subject of study in the university, folklore is perhaps closest in subject matter and methodology to **anthropology**, which developed as a serious discipline in the last half of the nineteenth century. Anthropology is the study of man in culture, and early anthropologists worked from the basic premise that by studying aiiterate or preliterate cultures, i.e., those societies that depended entirely on the spoken word for the transmission of their culture, they might then have a better understanding of literate Western man. The

anthropologist, generally, does not study his own culture; rather, he seeks a culture quite different from his own: island dwellers in the South Pacific, tribal societies in Africa, Indians in North and South America. By studying such divergent cultures he is able to make generalizations and arrive at certain truths about the nature of man. If the anthropologist does not do fieldwork that involves observing and interviewing people, then he does fieldwork that involves digging. This is called archeology, and the archeologist studies a culture that no longer exists by unearthing the physical remains of that culture — bones, pottery, tools, campsites, even entire cities. In either case, whether the anthropologist is interviewing the living or digging up the dead, his study deals with the entire culture, including such aspects as politics, economics, medicine, history, religion, recreation, and entertainment.

The folklorist, instead of studying predominantly aliterate groups away from home, focuses his attention on the oral and customary aspects of his own culture or of a folk group within that culture. Thus, much of politics and economics and the like are not part of his field of study because much of that has been formalized and institutionalized by the written word.

The term *folklore* was coined by an Englishman, W. J. Thoms, in 1846, as an alternative for what was then known as *popular antiquities*. Throughout Europe, and in England especially, a number of men had been collecting and cataloging popular antiquities for more that two centuries before Thoms. Because these men were scholars of literature, their interest mostly was in folk ballads, folktales, and folk custom and belief. This interest reached its high point in Great Britain during the Victorian period (1837-1901), when "the sun never set on the British Empire." As well as many collections coming from different parts of England and the British Isles, many missionaries and colonial workers throughout the empire also collected items of folklore where they were working — in Africa, in India, and elsewhere. Interest in collecting folklore in North America came shortly thereafter. By the first decade of the twentieth century, anthropologists already had done much collecting among native Indian tribes, especially in the area of folk narrative, and scholars whose training was in literature had begun to collect folk ballads and songs, folktales, and children's lore from various English-speaking groups.

In brief, then, folklore as it is studied in this country, developed from both literature and anthropology. To some extent, this is true also in European countries, although the study of folk culture was

recognized as an important subject of study earlier in parts of Europe than in North America.

Folklore touches so many aspects of life that our survey should mention some of the related subjects you might study in school. In **geography**, you study the land and man's use of the land. Cultural geography, especially, emphasizes how the land affects a people's culture, and how the culture shapes the landscape. The geographer, therefore, studies some of the same aspects of tradition as the folklorist, such as traditional types of houses, old-time tools and farming methods, and so on. Place name research also might be considered an aspect of geography, for it deals with man's naming of geographical features.

Home economics can include the study of traditional methods of food preservation and cooking, folk recipes and regional dishes, and foods traditionally served in the family and community for special occasions like weddings and Christmas. Folk costume, or traditional clothing styles, also has been studied as part of the broad field of folklore and folklife, as have such folk crafts as quilting weaving. Traditional methods used in making buildings and tools, such as log house construction and blacksmithing, could become a worthwhile study in any **industrial arts** class. Likewise, the study of **agriculture** could be enriched by learning about such traditional methods as planting by the signs of the zodiac, caring for sick and injured animals, and predicting the weather. The study of folk medicine and traditional health systems could be a useful and interesting project in a **health** class. By studying health systems, we learn that most of us depend in part on all three levels of culture in our concepts of health, how to maintain it, and how to cure sickness. The folk level is represented by folk remedies, magical healing, spring tonics, and the like; the popular level includes all of the nonprescription medicines and vitamins we can buy at the local drugstore or health food store; the elite level is professional medicine, which includes prescription medicine and trips to the doctor and the hospital.

7. Why the Ozarks?

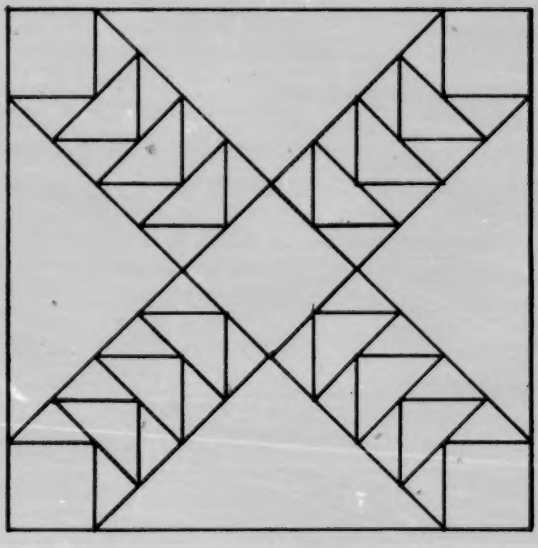
The people of Arkansas, especially those of the Ozark Mountains, have preserved one of the oldest folk cultures in the United States. Two or three folklorists have devoted a tremendous amount of effort to record Ozark folklore, but their work preserves only a small part of the rich heritage of the region. Modern

technology has already pushed the traditional methods and pastimes of Arkansans into the background. The federal and state governments, as well as private foundations, have seen that the loss of Ozark folklore would be a serious loss to the country. Also, you probably have seen the ways of mountain people made fun of on television or in comic strips. Young people often do not know, let alone appreciate, the way their parents and grandparents did things.

Thus, various sources and levels of government have made money available so that many steps can be taken to preserve the contributions of Arkansas folk to the heritage of Americans and, for that matter, of all people. The Ozark Folk Center at Mountain View is one result of this support; the book you are reading and other folklore projects at Arkansas College in Batesville are other examples. There is much wisdom and much inventive genius, much that is peaceful, courageous, creative, and generous about the old ways. We need to be able to see both the wisdom and the folly of our ancestors in order to make the best decisions for ourselves and for the generations to come. We hope that your study of your own area will give you a deeper appreciation for its values and that you will come to see why they are important to the rest of the country. By your own folklore collecting, you also will be preserving something of your family's and your community's past so later students at your school can learn from you and your informants.

II

Collecting Folklore



"Down in the Arkansas"

II Collecting Folklore

1. The Student Collector

By now, you may think that the study of folklore is especially difficult and that, at the most, you are simply a humble receiver of the folk culture in your area. Nothing could be farther from the truth. Simply being an Arkansan and growing up in or on the edge of the Ozarks has exposed you to much folklore that the professional folklorists have not yet discovered. Then, through your families and friends in the area, you have the best access to other informants. Finally, students your age and younger in other places have been both informants and valuable collectors, and there is no reason why you, too, should not make a significant contribution to the field. This is described in more detail in *Part IV, To the Teacher.*

2. Choosing Your Informants

Once you have read the questionnaires and have an idea of the sort of information you want, you need to find informants. They could be from your own family, or someone your family could tell you about who remembers how things used to be. Not everyone in a community will know a lot about all aspects of folk tradition, so you will need to ask around to find people who have an interest or are expert in the topic you will be collecting on. The person who knows many tall tales or hunting and fishing stories may have no real interest in remembering ghost stories, for example; or the person who knows much about traditional farming methods might care little about courtship and marriage customs. With some topics, women can be expected to know more than men; with others, the reverse will be true. So you will need to do some preliminary asking around before you can know who would be good informants.

3. Making Your First Contact

When you think you have found a good informant, make an appointment for the interview. Do this for informants such as your Mom, Dad, and Granny, as well as for people like your pastor or a teacher, who may be more difficult to contact. Before you set a time and place, be sure the person has the sort of information you're after. You might begin, "We're doing a project at school on Arkansas traditions and I'm trying to find out more about Uncle Bob McKay's mule story (or how Marked Tree got its name, or whatever). My Dad thought you might be able to help me." With a very short

introduction like this, you won't have troubled your informant with unnecessary details if he or she can't help you.

If your school does plan to start a small archive, you should explain where and how the information is going to be kept so the informant can know that there will be a permanent record of some of his or her memories and experiences. Most folks also would like to know that (1) you are talking to them both out of interest and because your class is doing a project on the traditions, history, and old stories of your community; (2) the interview should take a couple of hours or less; and (3) if your notes will be kept in a school archive, the information will be preserved with complete confidentiality, if the person wishes.

Once you have found someone who is willing and able to talk to you, set a time which both of you can keep for the actual interview. Remember that the informant is doing you a favor — be as helpful as you can be about the time for the interview. The place for the interview can be the informant's home, garden, office, or any other convenient place where he or she can talk, and you can listen and write. Most people are more comfortable and outgoing in their own homes, but in some instances the informant's home might not be the best place for an interview. The interruptions of children, the informant's husband or wife, or other relatives occasionally turns an interview into nothing more than a social visit. In some cases, then, you might find it best to conduct the interview at a time and place where only you and your informant are present. In other cases, you might find it useful to get two of your informants together and have them share with each other their experiences on the topic — growing up, for example. Some of the best folklore collecting has been done in this manner. A storyteller, for instance, might need another storyteller to remind him of topics. Often, as you have probably experienced, the storyteller cannot perform very well without a storytelling situation, where at least one other person is also telling stories.

4. Pre-Field Preparation

Learn all that you can about the folklore topic before you meet your informant — not so that you can impress the person with your cleverness, but so that you won't ask too many dumb questions! No one expects you to be an expert, though, and even polite, dumb questions will draw out useful answers. Your class projects and discussions will give you a quick background. If you have a chance

to talk to someone from your community in your classroom, this, too, will deepen your knowledge of some areas. Anything that you can find out ahead of time from family, friends, or books will make the interview that much more interesting and valuable.

Know the questionnaire thoroughly so that you can question your informant clearly. Mumbling and stumbling through the questions while you are conducting the interview is not a courteous way to treat your informant. It also runs the risk of causing misunderstanding so that you are getting answers to questions you haven't meant to ask.

Be sure you have everything you are going to need during the interview before you leave. Take at least two pens or pencils. Take a notebook along, too, since you will be taking notes or writing dictation during the interview. This is necessary even if you are using a tape recorder, for the tape recorder, remember, only records sound.

Finally, treat the questionnaire as a guide only. You will think up a good many questions during the interview. Don't be afraid to use them, and don't follow the questionnaire slavishly. You are not a census taker, seeking brief yes-no answers. You are a student folklore collector, seeking full accounts of various aspects of folk tradition and life. Therefore, you should try to avoid asking questions that can be answered "yes" or "no." Consider the following two questions: Did you plow with a horse back then? How did you plow back then and what was it like? The first question can be answered with a simple "Yes." The second requires more of a response, and might lead to a lengthy account of what it is like to plow with a horse and how a horse is trained to plow. The informant might even tell a funny story about the time he tried to plow with his neighbor's stubborn mule.

ALL OF THIS PREPARATION FOR FOLKLORE COLLECTING IS IMPORTANT. AN INTERVIEW FOR WHICH YOU ARE NOT PROPERLY PREPARED IS A WASTE OF A LOT OF PEOPLE'S TIME — YOURS AND THE INFORMANT'S, JUST FOR A START!

Here is a checklist of the things that lead up to the interview:

1. Ask around to find out about someone who knows something about your questionnaire topic.
2. Introduce yourself and your project briefly to the hoped-for informant.

3. If the person can and will talk to you, make an appointment for a specific time and place.
4. Read your questionnaire over carefully. Find out all you can on the topic from your library, teacher, family, and friends ahead of time.
5. If you are going to use a tape recorder, do some testing with it first to learn the effective recording range of the machine and how loud you need to speak for clear recording. If you can control the recording volume, test this, too, and remember that it is usually best to record at a lower volume and play back at a higher volume than the other way around.
6. Take with you: two pens, a notebook, this book with the questionnaires or notes you have made from the questionnaires.
7. Get to the right place at the right time!

5. The Interview

From your preparation you will know that each questionnaire asks for different sorts of answers: some from you, some from your informants, some long, some short, some that require a lot of "thinking back," some that come to mind quickly, some in your words, some in your informant's words. Mostly, however, you should be getting fairly detailed responses in the words of your informant. Since you are already very familiar with the questionnaire, you are going to be able to think about not only the questions you are asking, but also about the person you are with and the situation.

Be sensitive to your informant's usual rate of speaking. Don't rush the person unnecessarily. If a moment of silence occurs, don't panic and rush in with a question. Wait a while to see if the informant will fill that awkward silence himself.

Don't press for information he or she obviously has hesitated over and doesn't want to give.

Don't niggle and pester if you don't always get exactly the answer you were hoping for. Re-phrase a question if it doesn't make sense to the person the first time.

Above all, remember the honor being paid you by the cooperation of your informant and show your appreciation with careful listening and a clear thank you before you leave.

6. Recording Information

Most professional folklore collectors use a variety of gadgets to record the information and the people they collect — tape recorders, still cameras, even movie cameras and videotape equipment. Also,

they take notes — lots of notes. When you realize that audio tape recording was not developed until the late 1940's, you can understand why all folklore collectors until recently depended largely on note-taking. This method of collecting is still used today by many collectors, in some cases because a tape recorder makes the informant or the collector nervous. Most often it is because a tape recorder can only record sound. It can't show how people use their hands and faces in telling a story; it can't show how a game is played. So, you will be taking notes.

There are three basic forms of note-taking. You will probably want to try all three.

(1) *Dictation.* With all kinds of folklore, it is important to be accurate. The most accurate way of taking notes is by dictation. As the person speaks, you write down what he or she says, word for word. With a little bit of practice, and with someone who can slow down in his talking, you can become fast enough to keep up and record word-for-word.

However, there are drawbacks to this method. For one thing, your hand gets tired and cramped if you do this for very long. For another, someone who is used to telling a story at a normal speaking rate might have some difficulty in telling it the same way when he slows down. He even might feel sorry for you and your aching, cramping hand and decide to tell the story in a short version to make it easier for you. You end up losing much of the folklore you wanted.

(2) *Note-taking.* In your classes at school, you already may have discovered that you can remember and learn what the teacher tells you by writing down only the key words and phrases. As long as your notes make sense to you, you can study from them and write intelligent answers to test questions by filling in the space between the notes — by connecting those key words and phrases together again to make sentences and paragraphs.

Note-taking when you are collecting folklore is much the same. The words and phrases are like signposts along a highway when you come to write up your notes — they remind you of where in the interview you are and where it is going. You should always write up your notes as soon after an interview as possible, while everything is still fresh in your mind. What you will have will not be word perfect as it was told to you, but it should be pretty close. With this method it's also a good idea to have the informant read what you have written to see if you got it right, especially if you are not certain about parts of the story.

The drawback to this method, besides the fact that what you have is not word for word, is that some informants can't talk easily

unless they have eye contact with the person they are talking to. How would you feel if someone stared out the window all the time you were talking to him? Because of this, your teacher may want you to do some of your collecting with one of your classmates.

(3) *Memory*. The third method of recording is to take mental notes, without writing down anything. This is difficult. It takes a concentrated effort on your part to remember what was said, and then you need to write down what you heard right after the interview. This works for some kinds of things better than for others. For example, it isn't too important to have a word-for-word description of a game, if you can describe it in your own words. It is important to have a story at least close to word-for-word. For the most part, the story *is* words; the game probably is more actions than words.

So, how do you remember things you are told, even stories, so that you can write them down afterwards? Impossible? No, not at all. In fact, you probably know some jokes, or some family stories, or some stories about the history of your town that you can tell pretty much the same way every time you want to. How do you remember these? Probably with key words and phrases and pictures that you hold in your mind. Some of what you collect during your study of folklore might be from yourself, with you as the informant.

When you collect by memory you have the additonal problem of remembering the order in which the key words, phrases, and images are supposed to come. This order is called **chronology.** If you are forced for some reason to use this method, apart from collecting your own folklore, it is especially important to have the informant read over what you have written.

There are other ways of recording information besides note-taking. One that has been mentioned is **tape-recording**, and since you may have access to a tape recorder, something more needs to be said about this collecting method. The tape recorder, certainly, is one of the most important tools of the folklorist. However, either the machine or the collector can malfunction. Many experienced collectors on occasion have erased tapes accidentally by failing to label them during a recording session or later; sometimes the collector will think he has taped a fascinating interview only to discover that he failed to push the "record" button on his machine. And machines, of course, do break down sometimes. As already mentioned, you need to do some practicing with the tape recorder to learn how it works best before you use it in a collecting situation. All tape recorders have their limitations, and you should know what your tape recorder can and cannot do. The quality of the recording you make will be important to you and others later on.

You need to follow a few basic rules when collecting with a tape recorder:

(1) *Never* use the tape recorder without the informant's permission, or without his knowing that you are recording.

(2) Do not keep turning the tape recorder on and off. Once you have started to record, leave the machine in the "record" position until the tape runs out or until the informant asks you to turn if off for a moment. If the interview is disturbed by a telephone that must be answered or by a knock at the door, you might want to turn off the tape recorder then as well. If you turn the machine off and on continually, you inevitably will miss the chance to record some important information and you will be making both the informant and yourself too conscious of its presence and thus ill at ease.

(3) Because you want to record continuously, you should use the tape recorder only for fairly formal, controlled interviews. Idle conversation about the weather, your family, your school activities, and the basketball game last night is going to be a waste of tape. Such talk is a necessary part of folklore collecting, both in getting to know the informant and in putting both of you at ease. But you should get such talk out of the way before using the tape recorder.

(4) Don't try to record a roomful of people. You, the tape recorder, and one or two informants will work best.

(5) In most instances, you should not plan on using a tape recorder during your first interview with the informant. Wait until you have gotten better acquainted with each other and with what you want to collect that the informant has to offer.

(6) Tape recording is more useful for some collecting projects than others. The accurate collection of superstitions and jump rope rhymes and folk games does not require a tape recorder as much as does the accurate collection of a story or a person's life history.

(7) At the beginning of the tape, record your name, the informant's name, the date, and the name of the community where you are recording.

(8) Once you have tape-recorded an interview with the informant, you will need to **transcribe** all or part of the tape. Transcription is a long, tedious process. Depending upon the quality of the recording and the speed and clarity with which the person speaks, it will take from six to twelve hours to transcribe an hour of tape. It is time well spent. You will

learn more about sentence structure and punctuation and about the spoken language than you could in many more hours that you might spend reading a grammar textbook or studying the English language in class. When you *transcribe* a tape write down *every word*, even when a person says, "Well, I said, uh, so anyway, I said . . . ." Only in this fashion can your written account approximate the flavor and richness of the spoken word. On the other hand, do not try to write dialect, such as dropping the *g* on a word ending in-*ing* or spelling *mistuh* instead of *mister*. Such writing in dialect only emphasizes the cute and the odd, and it can create a barrier for the reader.

A final way of recording information is for it to be given to you in **manuscript** form. The person you are collecting from might write some folklore or reminiscences down for you. You should not suggest this yourself, for the obvious reason that you are out to collect oral, not written, material. However, occasionally someone will offer to give you written information or to write out for you what they know on a certain topic. Such manuscript information could include handwritten collections of old songs or verse recitations, old family letters and genealogy charts, or newspaper clippings that are important to the individual. Also, some jokes and riddles are transmitted by writing primarily, in the form of doodles, rather than by the spoken word. So, it's fine to collect information in some written form, but when you put the material into your notebook be sure to note that this was written by your informant. People seldom write the way they speak, and it is important to know exactly what it is that you have in your records.

7. Special Problems

You may find that your informants want to offer you pictures, recipes, old newspaper clippings, or some other thing they think may be helpful. All such items should be clearly labeled and inserted in your notebook or folder. *Do not use staples.* use paper clips if you feel you need to. *Do not accept items that will have to be returned.* If the offering isn't a gift, don't take it. The risk of damage is real, and an item may be far more valuable than you or the informant knows. Do report on the item, though, so that it might be traced at some later date. The same holds true for such things as old tools, for unless your school has the facilities for storing and displaying folk artifacts they will simply gather dust in some out-of-the-way place.

Transcribing Folklore

For any informant worried about confidentiality, you need to explain to him what a folklore archive is and what its purposes are. This will need to have been worked out beforehand by your class and your teacher. If a careful definition of the folklore archive does not satisfy the person, you probably should look for another informant.

If you have relatives in a nearby community who may be informants and you can make arrangements for one of your family or a friend to take you to that person, there is no reason why you should not do some of your collecting in a community other than your own. However, this folklore course has been set up in such a way that you do not need to travel.

8. Future Informants

If you discover someone who is a bottomless mine of fascinating information about the past, especially someone who is fairly old; or if you know or discover someone who has an exceptional reputation as a storyteller, artist, craftsman, or musician, your school archive should preserve such information so that another student in another year will be able to visit that informant for more information. Also, such a person might be willing to come to your class and share some of his wisdom and knowledge about the community's tradition and history. Include in your notebook a special page titled "Future Informants" with their names and addresses and some information on the folklore area that is their specialty. There may prove to be too many such people to follow up individually, but even the survey you make could be tremendously helpful for future students of your community's folkore.

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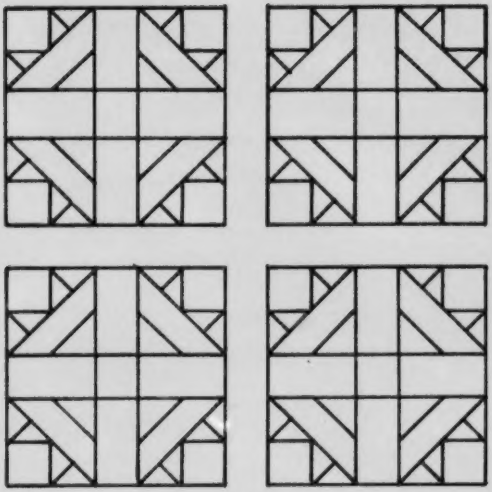
III

Topics for Folklore Collecting



Children's Games

III Topics for Folklore Collecting

1. Getting Started

One of the most important things you can learn from your study of folklore is that it does not mean simply the study of the past, of old-time ways and of how folks used to entertain themselves, work, and so on. Much of folklore study and collection can emphasize traditions that seem to be changing or even disappearing as technology has brought more and more people from the country into the city and as the mass media influence on our lives has increased in this century. The folklorist collects and studies the past lest it be lost. Yet, much of what we call folklore is just as vital today as it was hundreds of years ago.

Since the beginning of serious folklore scholarship, many folklore collectors have lamented the disappearance of old traditions. Any collector who has spent some time in the field has come upon the situation in which an informant says something to the effect, "You should have been here five years ago when Uncle John was still living. Now *he* could tell you some stories!" The truth of the matter, though, is that this informant has given you a vast number of stories already and/or is showing a certain humility about what he does know. And even if you had been there to collect from Uncle John, as likely as not he would have said something along the same line.

Traditions always change; only occasionally do they disappear. These first two questionnaire topics — *children's lore* and *riddle-jokes* — illustrate this. Children comprise one of the most clearly defined folk groups in our society, and much of their lore has been passed on with only minor changes for hundreds of years. But there has been change. Children have played *tag* for many, many years; with the invention of the flashlight, *spotlight tag* developed from the original game. Similarly, during the Second World War, the names of Hitler and Mussolini began to appear in children's jump rope rhymes, in some instances replacing earlier versions that included Charlie Chaplin and Mickey Mouse. The mention of Elvis Presley in jump rope rhymes certainly did not begin until the late 1950's, but the rhymes themselves are much older than that. In time, too, the name of Elvis will give place to another name in jump rope rhymes.

Like children's lore, riddle-jokes constantly are undergoing change in our oral folk culture. Elephant jokes, for example, were very popular in the 1960's but are not so widely known today. A few generations ago, Irishman jokes were often told, sometimes as stories about two Irishman named Pat and Mike. Some of these were told as

stories with a narrative plot, others were riddle-jokes with a question-answer structure. With minor changes, many of these became jokes about Italians, Bohemians, Polacks, blacks, and, in Canada, Newfies. Often, the butt of these jokes depends on what nationality or minority group is most conspicuous in a particular area. In the southwestern United States, for instance, many of these are told as Aggie jokes, with the butt being anyone associated with Texas A & M University. Why Texas A & M? Because it is a military school that originally emphasized agriculture among liberal arts schools that emphasized professions.

The topics of children's lore and riddle-jokes are a good place to start your collecting and to learn some of the basics of accurate, careful fieldwork. You probably already are familiar with these folklore genres, so your collecting can be done from yourself and your friends.

Children's Games and Rhymes

When we talk of our heritage and our folk tradition, we usually are talking about the stories, songs, beliefs, and customs that have been handed down by word of mouth or by example from parent or grandparent to child or from an older generation in the community to the younger generation. Much of what you know was learned in this informal process of teaching and learning. However, this idea of a "generation" or of traditional learning is not always defined in terms of grandparents-to-parents-to-children. Children themselves form a folk group in which someone ten years old might be part of the "older generation" and someone six years old part of the "younger generation." And much of the folklore that is passed from the older group to someone in the younger group is no longer used by the time the child is twelve or fifteen years old.

Here you are asked to collect children's lore, from your own memory and from friends and younger children you know. To make the collection more interesting, you may want to collect around specific answers to specific questions. For example, you could collect children's games from both boys and girls to find out how many are known and played by both sexes. You could collect jump rope rhymes from children in several different grades to see which age level knows the most and least of these rhymes. You could collect rhymes or descriptions of games from your parents and grandparents, as well as from your friends and younger children, to see how these have changed (and stayed the same) over the years.

The following list of kinds of games and rhymes will help you to rediscover your own traditions and those of your friends and relatives. Keep in mind, though, that you probably know of games that don't fit into any of the categories listed. Create your own categories for them. Also, as in other parts of this folklore project, your job is to write down, word for word, what you are told or what you yourself can tell. For each item you collect and write down in your notebook, you should indicate the following: name, age, and home town of the person you collected the item from. All of this should go at the beginning of an item or a number of items from one informant. You should also indicate the method you used in collecting the item: by dictation, by note-taking, by memory, by tape recorder, or by written manuscript that was given to you.

I. Games
   A. Ball games (e.g. — Kickball)
   B. Games of tag and chase (e.g. — Marco Polo, Spotlight)
   C. Kissing games (e.g. — Spin the Bottle, Post Office)
   D. Guessing games (e.g. — Hide the Thimble, School, I Spy)
   E. Ring or circle games (e.g. — Little Sally Saucer, Gossip)
   F. Team games (e.g. — Red Rover)
   G. Imitative games (e.g. — Mother May I, Mean Mother, Cowboys and Indians)

II. Rhymes
   A. Jump rope
   B. Ball bouncing
   C. Counting out
   D. Nonsense
   E. Autograph album

Riddle-Jokes and Ethnic Jokes

The riddle-joke is the shortest form of oral folk humor. It also is the first form of storytelling we learn. By the time children begin going to school, many of them are familiar with the question-answer structure of these jokes and pride themselves in creating "new" jokes out of ones they have learned from others. Question: What's red and eats rocks? Answer: A red rock eater. Question: What's green and eats rocks? Answer: A green rock eater. Or, the one about a garbage truck being "what has four wheels and flies" easily can become a semi- or eighteen-wheeler garbage truck. Children at a very early age also delight in the sounds of words and the fact that they can make words

rhyme. This is illustrated in the verbal taunt: Say "pink." (Pink.) You stink. Children have always been fond of riddles as well, although true riddling to some extent has been replaced in our culture by riddle-jokes.

Learning to use words to fool others, to make them laugh, and to please ourselves with their sounds are some of the ways in which such folklore functions. In this way, children are entertained. They also are learning how to use the language and how to think — by "creating" slightly different rhymes and riddles and by learning how to answer riddles.

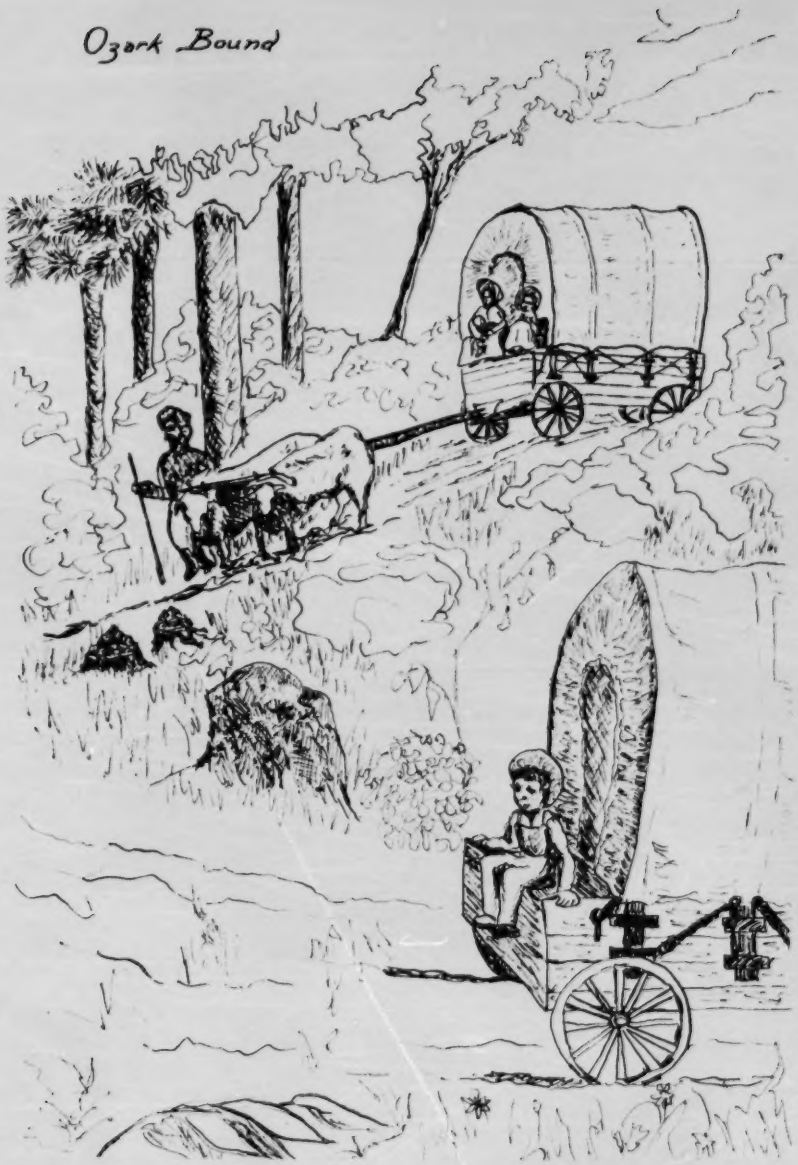
The riddle-jokes you will be collecting possibly have one or more of these functions for those who tell them. They function in other ways, too. Many of the riddle-jokes, as mentioned earlier, are told about specific nationality and ethnic groups, and serve to create a negative **stereotype** of the group. A sterotype is an oversimplified concept of or way of describing a group. A negative stereotype of an ethnic group, as drawn from riddle-jokes about the group, might include such characteristics as dirtiness, laziness, and stupidity. Obviously, these jokes are not told as a rule by the group about itself. They are told by outsiders about the group.

Why would we tell unkind, derogatory jokes about others? In many cases, no real harm or hatred is intended. Some of the riddle-jokes truly are funny, relying for humor on some kind of wit — absurdity, a play on words, unexpected connections of words and ideas. This sort of verbal humor is directed primarily at dirtiness, laziness, and stupidity as human characteristics and only incidentally at a particular ethnic group. At other times, however, the purpose of these jokes goes beyond simple fun. By creating a stereotype in our jokelore, we are attempting to understand and explain people who are different from us. If the stereotype is not true, and usually it is not, at least it gives the outsider a sense of knowing and understanding, a sense of security. This is, of course, a false sense of security and diminishes the possibility for openness and acceptance between the groups.

Ethnic jokes, both narrative stories and riddle-jokes, have tended to occur in cycles in North America and in regions within North America. Often, they are seen as a form of city folklore because the influx of immigrants has been most frequently to our urban centers. It is more than a coincidence that Irishman jokes were popular in the late nineteenth century and well into the twentieth century, because Irish immigration was predominant in east coast

cities during this time. Then followed the Italians, and more recently, people from eastern Europe, such as those of Polish origin. Similar jokes about blacks became widespread as black people in astounding numbers migrated from the South to northern cities like Chicago, Detroit, and New York. This influx of people who are different from the Anglo-white majority in speech and appearance can make that majority restless and resentful: they compete for the same jobs, their customs are different, and so on. So, when jokes are told about them, it may simply be a good-natured way to freshen old jokes, but it probably is more often to emphasize negative differences and to give the joke teller a sense of superiority and a reason for disliking those people who are different. Although the unique history of the settlement of North America by Europeans, Africans, and Asians has helped to create these joking stereotypes, this certainly is not a North American phenomenon alone. Czechs and Slavs tell jokes about one another, as do the French and Germans, and Hungarians and Romanians tell Russian jokes. The Scotsman and the Jew are depicted in folklore and in literature as being miserly. And so it goes.

This is not a questionnaire in any usual sense of the word. For the topic of ethnic jokes and riddle-jokes you are being asked simply to collect this kind of material from yourself and your friends. Before each item that you write down, you need to include the following information: your name; your informant's name, age, and home town; the collecting method you used (dictation, note-taking, memory, tape recorder, manuscript). Once you have collected a number of items, write a short essay discussing the various characteristics of a stereotype as represented in your collection. Consider the extent to which this stereotype is an accurate reflection of the group being ridiculed, even if that group is elephants, as in the riddle-joke: How do you fit six elephants in a Volkswagon? Three in front and three in back.



2. Family History and Local History

Now that you have done some collecting with one or both of the topics discussed above, you should be beginning to realize that folklore is a part of all of our lives. The following topics focus on other traditions that are quite close to home — family history and local history. With these questionnaires you will be collecting not so much from yourself but from older members of your family (parents, grandparents) and possibly from some of your neighbors. The first questionnaire, on *settlement and ethnic heritage*, tells you about genealogy and suggests a way to trace your own family history. The other two, on *place names* and *Civil War stories*, are by no means as thorough as the first one. These two topics, however, should help to give you a sense of what oral history is all about. You will be collecting various aspects of local history throughout your folklore study, so that by the end of your work you will have a well-rounded understanding of the history of your community and area.

The terms **oral history** and **local history** perhaps need to be clarified. Oral history is spoken history, passed on from one person or generation to another by word of mouth. It can include much of what was defined earlier as **folklife**, such as how people in the past worked and lived. Oral accounts of logging and sawmill operating, for example, would be oral history. Oral historians may be interested in *significant events* of the past, but they need not be. Local historians, on the other hand, tend to study such events as local battles, hangings, political contests, and the like. The local historian also studies the past from a folklife point of view, like the oral historian, but here, as with his study of events, he relies not on oral accounts but on written documents — court records, legislative records, old newspapers, early published histories, and so on. Ideally, both the oral historian and the local historian use the methods of the other: the oral historian checking his findings with the written record, the local historian collecting oral accounts as a check on what the written documents can tell him. The real difference between the two is the starting point — one begins by collecting oral historical material, the other begins by searching written or printed accounts of the historical past.

Settlement and Ethnic Heritage

Who are you? How long has your family lived here? Where did they come from? Why? These are the sorts of questions to which you will be seeking answers with this questionnaire. You will get the answers to your questions from yourself, and from your family. Perhaps you watched some or all of the television dramatizations of Arthur Haley's book, *Roots*. Perhaps you've even read the book. Here is your own opportunity to explore your own roots.

The first thing you should know about is genealogy, which has to do with the tracing of a person's or a family's ancestry. Some people earn their living as genealogists, preparing lengthy and detailed charts which trace a family's origin back many generations to where they came from in Europe, sometimes even back as far as the late Middle Ages nearly 1000 years ago. This is extremely difficult and requires a specialized knowledge of the subject, access to previously written family genealogies, and a lot of poring over old family documents, like letters and land deeds, and public documents, like church and court records.

Although it is possible to trace a family lineage back several hundred years, it becomes impossible for most people to go back further than the Middle Ages (c. 1150 A.D.), because it was in this period in England and elsewhere in Europe that surnames or last names developed. During this time in England, men were identified and named according to their occupation or trade guild (Tom the Miller), or their location (Tom of the Ford), or who their father was (Tom, John's son), or some physical or personal characteristic (Tom the Stout). Many of the surnames we have today can be easily traced to this practice:

occupation — Smith, Cartwright, Shoemaker, Baker, Cooper, Clark, Taylor, Weaver

location — Field, Graham, Selkirk, Beaverbrook, Broadwater

son of — Wilson, Ferguson, Thomson, Johnson, Jackson

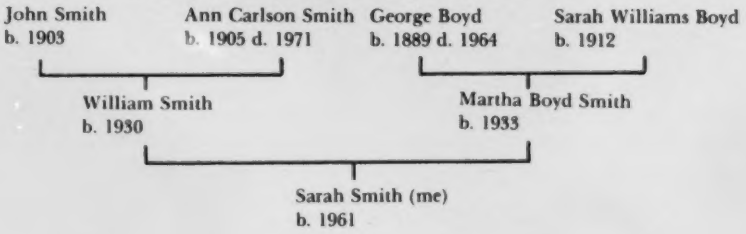
personal characteristic — Littlejohn, Fairchild, Tallman, Truman, Longfellow, Short.

Other men, for whatever reason, were named for animals, birds, and colors.

Just as a professional genealogist might be able to trace our families back hundreds of years, many families have someone who has taken an interest in family history and has endeavored to do the same thing. You might have an aunt or uncle or parent who is a family

genealogist. If you do, you have a head start. If you don't, then for a short time and in a small way you will be the family historian.

First, you need to make a "family tree" to show your ancestry back as far as your grandparents' generation. Starting with yourself at the bottom, it might look something like this:

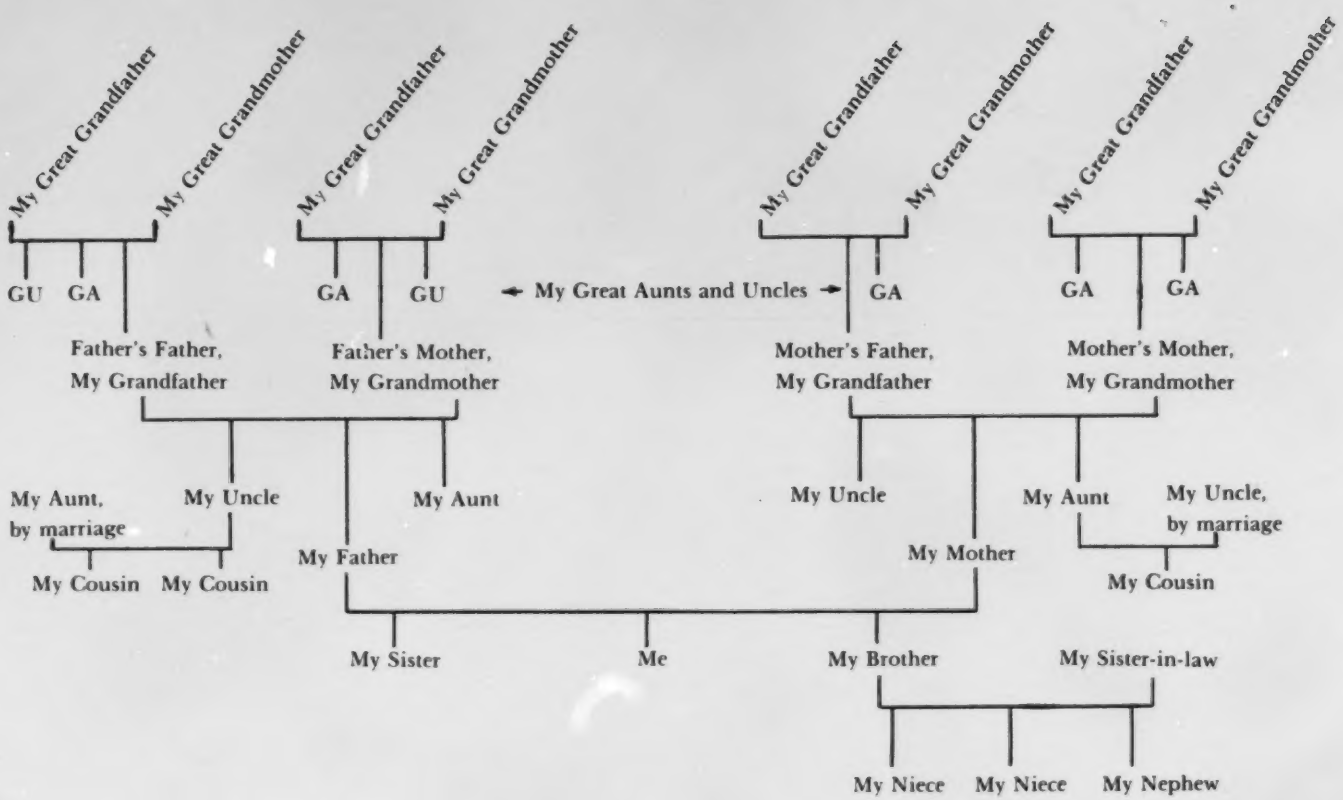


After you have done this, you should put in your parents' brothers and sisters and your own brothers and sisters. If you can find out nothing about one side of your family, just do as well as you can with the other side. The diagram on page 48 shows you how to add aunts, uncles and cousins, nephews and nieces.

Now it is time to ask questions, the purpose of which is to discover where you come from. The format for all that you put in your notebook will vary considerably. You may want to put the numbers of the following questions in your notebook with the answers you get. Some of what you collect, however, probably will be in the form of family stories. Remember to record these family stories as close to word for word as you can. You might also want to organize your material in terms of your father's family and your mother's family, writing a short family history for each. These decisions will be up to you and your teacher. In any case, oral stories in your informants' words will be more valuable for this project than an account you write yourself. The best approach will be to have three different sections for each side of the family: (1) short answers to the questions; (2) your own written account of the family history; (3) family stories about the history of the family, such as when and why great grandfather moved to Arkansas, the time great grandmother hid the family treasures from Civil War guerrillas, and so on.

The following questions should be asked for both sides of the family.

I. Ethnicity and Early History
   A. What country or countries of origin do the two families represent?
   B. When did the family first come to America?


My Great Grandfather
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My Great Aunts and Uncles
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My Aunt,
by marriage
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My Aunt
My Uncle
My Aunt
My Uncle,
by marriage
My Cousin
My Cousin
My Father
My Mother
My Cousin
My Sister
Me
My Brother
My Sister-in-law
My Niece
My Niece
My Nephew

C. Where in America did the family first settle?
D. What sort of work did the family first do in America? e.g. farming; established and ran a newspaper; etc.
E. Are there any family stories about the time before the family settled in Arkansas?
F. Does the family maintain ties and communicate with those of the family who did not migrate to Arkansas?

II. Migration and Settlement
A. When did the family first settle in Arkansas?
B. What were the reasons for coming to Arkansas?
C. Was the move to Arkansas a move by:
1. one person?
2. the nuclear family? i.e., parents and children
3. the extended family? i.e., parents, children, and other relatives
4. a group that included others not of the family? Explain.
D. Where in Arkansas did the person or persons first settle?
E. Why was this place chosen?
F. What subsequent moves within Arkansas were there?
G. What were the reasons for these moves?
H. What family stories are told about settling in Arkansas?

III. Work and Life
A. What have been the occupations of the family since the arrival in Arkansas?
B. What problems has the family had to overcome in Arkansas?
C. Have the family occupations changed considerably over the years? Explain.
D. What family stories are told about living and working in Arkansas?

IV. Family Growth
A. What stories are told about marriages in the family?
B. How did great grandparents and grandparents meet and court and decide to get married?
C. What sort of weddings did they have?
D. Were any marriages in the family strongly objected to by parents or others?
E. Have any local or family customs of courtship and marriage changed over the years? Explain.
F. What stories are told in the family about an eccentric or odd family member or about a "black sheep" in the family?

V. Family Records
A. Is there anyone in your family who has taken a special

interest in preserving and tracing the family history? Explain.

B. Is there any written record of the family history? Explain.

C. Are family records kept in a family Bible? Describe.

Note: If you find an old document that you want to include in your notebook, copy it into the notebook, but don't include the original. An example of the sort of document we mean would be a letter your great grandfather wrote to other family members back in Tennessee shortly after he came to Arkansas, telling them about his trip and urging them to join him.

Place Names

Many places in Arkansas — towns, mountains, caves, etc. — have interesting and unusual names. Some of these names are official, that is, they appear on road maps and topographical maps, while others are known only to people living in the immediate area. With this questionnaire, you are being asked to collect stories — and sometimes a story is only two or three sentences long — about place names in your area. You can contribute stories yourself and also collect stories from others. You might even want to make a map to show where these places are.

Please write the stories down in your notebook as closely as possible to the way you or others tell them. For each story, include the name and home town of the person who told it to you. Do not correct the grammar, sentence structure, or wording of the stories, for it is best to preserve the old traditions and history just as they are remembered and passed on from generation to generation.

The following questions should help you, as a guide, in remembering stories you have heard and in collecting place name stories from others. The questions also should help you to discover something about the background of the stories, such as how accurate and factual they are. Do not, however, think that you have to ask each question of each person you collect from. They are included here only to give you and your friends and relatives some idea of the sorts of stories about place names that might be told in your community.

I. Towns

A. How did the town or settlement get its name?

B. How long ago was it founded? By whom?

C. Who originated the place name story?

D. From whom did you hear the story?

E. Do you tell it yourself to others?
F. Is the story ever referred to in conversation? Where and when?
G. Do most people in the area know the story?

II. Mountains and Hills
A. How did the mountain get its name?
B. Have any unusual things happened on the mountain? Ghosts? Buried treasure? Hunting feats or accidents?
C. Do people live on the mountain, or have people in the past lived on the mountain?

III. Caves
A. How did the cave get its name?
B. Have people explored the cave?
C. Have any unusual things happened in or at the cave?
D. Has the cave been a meeting place or a hideout for outlaws?
E. Has treasure or loot been found in the cave, or is any said to be hidden in the cave?
F. Ghosts? Any other stories?

IV. Roads
Some roads also have unusual stories explaining the origin of the name. This is also true for curves and bends in roads, and for particular hills. Try to collect some stories which are related to roads. There might also be stories told about strange happenings along certain roads, tales of a ghostly hitchhiker or a headless horseman, for example.

V. Other Places
Mines, fields, rivers and creeks, bridges, old houses, other buildings with interesting or unusual names. See if you can collect place name stories about any of these.

Civil War Stories

Probably no period in American history has had more impact on the lives and memories of people living in the Ozarks than the time during and shortly after the Civil War. Families and even whole communities were uprooted and divided; bands of guerrillas roamed the hills and plundered and killed families whose men were off to war; family treasures were hidden in the ground, in caves, and in cabin walls; and the outlaws hid their loot in many places, too. Many families first settled in Arkansas during and just after the Civil War, moving from states to the east where their homes had been destroyed and their lands seized. Stories of this time have been told and passed on from generation to generation in families and communities. It is these Civil War stories that you will be seeking with this questionnaire.

You will be collecting oral history, not written history. You should not do your collecting from books and newspapers, but from people, for the key to oral tradition is *variation*, the fact that items of tradition vary from one telling to another, from one person to another, and from one place to another. This does not mean that stories passed on by word of mouth, as opposed to print, are necessarily untrue; often these narratives are quite factual. To ask if an oral Civil War story is factually true, however, is to ignore the equally important psychological truth of the story. If the people who tell and listen to the story believe it is true, then for them it is psychologically true. As the implied moral lesson or teaching of the story is accepted, the story in a small or large way helps to shape and reaffirm the people's attitudes on the subject. For example, some Civil War stories might recount the bravery or ingenuity of family members, thus reinforcing a sense of family pride; other stories might tell of those in the community who committed lawless acts during the Civil War, and such stories might help to shape negative feelings toward those families even today; still other stories, for a variety of reasons, might help to form and reaffirm positive or negative racial attitudes in the family or the community.

The following list of topics and questions is to be used to help you collect Civil War stories. Write down each story you collect word for word the way it was told to you, or as close to word for word as you can. For each story, you need to record the name, age, and home community of the informant and where, when, and from whom the informant learned the story. You should also ask if the story is true, and indicate your informant's answer in your notebook at the

The Civil War: Burying Family Treasures

beginning of the story. Don't emphasize the question. Just ask, "Did that really happen?" or, "Is that really true?" As an oral historian you can discuss the historical and psychological truth in class. Finally, if you have the opportunity to collect more than one version of the same story, by all means do. Then you will be able to compare the different versions to see how and to what extent they vary, and to see if the variation affects the psychological truth of the story. Of course, you might also try to find out which version comes closest to factual truth.

I. Family
   A. Are there any Civil War stories told about members of your family?
   B. Where was your family living during the Civil War?
   C. How did the Civil War affect the family?
      1. economically
      2. socially
   D. Did the family or any family members have to move as a result of the Civil War? If so, explain.
   E. Did the family have direct contact with soldiers from either side during the war? Explain.
   F. Were food and possessions hidden or concealed by the family during the war? Explain.

II. Community
   A. Were there any battles between the Yankees and Confederates in or near your community? What stories are told about these battles?
   B. Which side had control of this area during the Civil War, or did this change back and forth? If so, explain.
   C. Did the people in any way, violently or passively, oppose the invasion of soldiers? How?
   D. How did the Civil War affect the community?
      1. economically
      2. socially
   E. Was the community solidly behind the Confederate cause, or were there some Northern sympathizers?
   F. Were any slaves ever captured in the community?
   G. Did any people in the community help runaway slaves?
   H. Were there any free blacks living in the community or area at this time?

III. Outlawry
   A. Do you know any stories about Jayhawkers? About Bushwhackers?
   B. What is the difference between the two terms?
   C. Were there any local people who turned to stealing and/or killing during the Civil War?
   D. Do you know any stories about such outlaws?
   E. Was there any form of local law enforcement during the Civil War?

IV. Treasure
   A. Do you know any stories about treasure being hidden, buried, or lost during the Civil War?
      1. outlaw or guerrilla booty
      2. family possessions and money
   B. Do you know any other stories about buried treasure? e.g., Spanish gold, or silver, the James Brothers, other outlaw treasure

3. Folk Custom

A hundred or even fifty years ago, when communities and entire regions were more isolated and hence less affected by popular culture, people maintained rich customary traditions that were an important part of their lives. Folk customs such as husking bees, house raisings, and camp meetings all were times when people gathered together to work or worship. These also were social occasions, and folks knew they would have a good time along with the serious business to be done. When a house was raised, the men would do the raising, the women would cook more food than they all could eat, the children and dogs would chase and play, and once the house was finished it would be "christened" with a square dance or play party in the evening. Folk customs were and are a logical way for man to organize his year and his life. The business and pleasure of special events and special days are something to prepare for, to look forward to, and to remember later on.

Much of the collecting done by British antiquarians (before *folklore* was even a word) was in the area of folk custom and belief. The activities of small farming and fishing communities were structured to a great extent by the seasons of the year, and many areas had developed unique local customs. The same has been true in North America, except that few folklorists have approached their collecting and study of folklore with folk custom in mind. Today, local Chambers of Commerce have supportd local customs and festivals and created festivals as a boost for tourism, and in the process much of what once was traditional has become popular. This does not mean that folk custom is no longer a part of our lives. Your collecting should prove that it is. At the same time, this is one area of folklore where the study of *change in tradition* can be particularly fruitful and interesting.

One reason why North American folklorists have not given folk custom the attention it deserves is because the study of folk custom properly should include the collection, description, and analysis of many folklore genres, and most folklorists until recently have specialized, collecting only a few genres. If your specialty were songs and music, then you would collect only songs and music. Or folk architecture. Or folktales. Consider the above example of the house raising. Most, if not all, of the following genres or aspects of folklore are a part of such a custom: folk architecture, costume, food, children's games, rhymes, storytelling and stories, music, song, dance. You can see, then, why few would attempt to "collect" such a complex custom.

In most cases, your collecting of *courtship and marriage customs* and *calendar customs* will not need to be so inclusive. Still, in collecting folk custom you should be seeking accounts of all the various things that were and are done by people on the special days in their years and lives. If someone remembers when the local blacksmith used to "shoot the anvil" on New Year's Day or the Fourth of July, don't just get a "yes" answer for that question. Get the person to describe how it was done, who did it, and what the people watching did. Was this, for example, part of some larger festivity? Similarly, with courtship and marriage customs, have your informant explain just how the courting was done, where young couples went to be alone, what happened at particular shivarees, and the like.

Courtship and Marriage

I. Superstitious Belief

Many superstitions have developed and been passed on from generation to generation, about how a girl finds out whom she is to marry, about good and bad luck during courtship, at the wedding, and in the marriage, about explaining why some women do not marry. The following topics, with examples, are to be used to help you discover what superstitions of courtship and marriage your friends and relatives know. To make the collection more interesting, you may want to do a collection project that seeks specific answers to specific questions. For example, you could collect beliefs from the same number of boys and girls to learn which group knows more of the superstitions and which group believes them more; or you could collect the beliefs from girls only, but from girls at different age levels, to learn when they first acquire the beliefs (does your two-year-old sister know how to find out whom her future husband will be?) and to see how these change as they get older; or, you could collect the beliefs from three different generations (your grandparents, your parents, and your school mates) to find out how many of the superstitions from fifty years ago are still told and believed and to see if there are new ones that have become part of the group tradition in the last few years.

So, here's that list of topics to get you started.

A. Bad luck regarding engagement and wedding rings

examples: It's bad luck for a girl to receive a diamond on Christmas Eve; You should never take your wedding ring off or you'll have bad luck.

B. Other bad luck
   example: If a boy gives his girl friend a watch, it means they're going to break up.
C. Divination
   example: Peel an apple in one piece, throw the peel on the floor and it will form the first initial of your future husband.
D. Never marrying (superstitions that explain why some women become "old maids")
E. Does the time of year of the wedding affect the good or bad luck in the marriage?
F. The wedding day
   examples: Bride should wear something old . . . ; The groom should not see the bride's wedding dress before the wedding; The weather on the wedding day tells you what the marriage will be like.
G. Miscellaneous beliefs about love and meeting the loved one.

II. Courtship

For the remainder of this questionnaire, you will be seeking customs as they were when your parents and grandparents (and possibly even great grandparents) were growing up. Be sure, with all material that you collect and write down in your notebook, to indicate the approximate year or years that the information tells about. Courting customs have changed significantly during this century. Your task here is to learn, from people you know, what changes have occurred. For each question, you should get descriptions of these customs and personal stories. Again, record them in your notebook word for word and indicate from whom you collected the information, how old that person is, and where he or she lives. Also indicate your collecting method.

A. Where did couples go together?
   1. dances
   2. play parties
   3. church
   4. the girl's home
   5. other
B. Was this pairing off called dating?
C. Were courting couples ever permitted to be alone together? If not, what was permitted? Describe.
   1. bundling
   2. whispering tube
   3. parental supervision
   4. other

III. Engagement
   A. Were engagement rings commonly given?
   B. Was "the engagement" recognized as an expected part of courtship and marriage?
   C. How was the engagement announced?
   D. How long did the engagement normally last?
   E. Did courting practices change once a couple was officially engaged, i.e., was the couple allowed more freedom to be alone together?
   F. Was it very uncommon for engagements to be broken?

IV. Wedding
   A. Where did the wedding take place?
   B. Who, and how many, attended?
   C. Who officiated?
   D. What did the bride and groom wear?
   E. Was there a special wedding meal or reception?

V. After wedding
   A. Did couples go on honeymoons fifty or more years ago? If so, where would they go?
   B. Where did newly married couples live?
   C. Was it customary to spend the first night in either the bride's parents' home or the groom's parents' home?
   D. Was an infare or infare dinner held? Where and when? Describe.
   E. The shivaree
      1. Were you shivareed? Describe.
      2. Did you help to shivaree others? Describe.
      3. When, after the wedding, is the shivaree?
      4. How common was/is the custom of the shivaree in your community?

Calendar Customs

In collecting calendar customs, you need to remember that there are both a **fixed calendar** and a **moveable calendar**. For example, a fixed date is Christmas Day, which in our culture is always on December 25; a moveable date is Easter Sunday, which is celebrated on the first Sunday after the first full moon that occurs on or after March 21. Another thing to keep in mind is that there are both secular (in the United States, July 4, for example) and religious holidays.

Now, with these few things in mind, you are being asked to do one of two things in collecting calendar customs. You can either, by interviewing friends and relatives, construct a calendar for the entire year, with some descriptive detail of customs for each date that you learn about, or you can find out all you can about the customs for one particular day in the year — like Halloween or Fifth Sundays. Whichever approach you take, and your teacher will have suggestions and may want you to work on one or the other, be sure to collect information on how customs have changed over the last fifty or more years.

The list of holidays and questions that follows is to be used only to get you started. There will be local holidays and church celebrations that you know about but that we don't, so ask your own questions and fill in information for those dates as well. One final note: write down what people tell you word for word, or as close to that as you can. Descriptions of customs are far more accurate and interesting if you can record them just as they were told to you, and only in this way can you learn just how traditions have changed in your family and community.

JANUARY

New Year's Day

1. Shooting the anvil?
2. Family visits? Any superstitious beliefs about visitors on New Year's Day? Other superstitions?
3. Special foods or meals?
4. Special church services?

Old Christmas Day (January 6)

Is this or was this day known or celebrated by people in your family or community?

January 1-12

Weather predictions for the year from first 12 days of January?

FEBRUARY

Groundhog Day

1. What is the date?
2. What is the belief? Is this truly believed or not?
3. Is this day known by any other name?

St. Valentine's Day (February 14)

1. Who gives cards to whom?
2. Are they homemade or bought?
3. Has there ever been a tradition of insulting Valentine cards? What were some of the rhymes?
4. Other Valentine customs?

MARCH

March 1

Sayings or superstitions about March weather?

St. Patrick's Day (March 17)

1. Wearing of green? Of orange?
2. Special celebrations in family, school, or community?

LENTEN SEASON (FEBRUARY-APRIL)

The church calendar, from earliest times, has had a great impact on our lives, not only in how and when we worship in church but also in the secular or non-church aspect of our lives. Thus, in collecting calendar customs of a religious nature, remember that you should be seeking both the local church practices and the family and community practices of the past and present. It also will be useful to learn the extent to which the church was and is central to the practice and celebration of calendar customs of church origin. The question to ask for each of the Lenten days listed below and for other church holidays is: What was done that is special or out of the ordinary, in the community and in the family?

Shrove Tuesday

1. Special foods or meals?
2. Other names for this day?

Ash Wednesday

Palm Sunday

Good Friday

Easter Saturday

Easter Sunday

1. Special clothes for church?
2. Gift giving?
3. Special dinner?
4. Visitors?

5. Easter egg hunt? If so, how long has this been done in the family or community?
6. How were eggs colored?

APRIL

April Fool's Day (April 1)

1. Pranks played at school?
2. Pranks played among family?
3. Traditional sayings?

MAY

May Day (May 1)

A special day for gift or flower giving?

Mother's Day (2nd Sunday in May)

1. Special family observances?
2. Is this day regularly observed?
3. Has there ever been a practice, in your church, of Mothering Sunday?
   Note: this is *not* the same as Mother's Day.

Memorial Day (May 31)

JUNE

Father's Day (3rd Sunday in June)

1. Special family observances?
2. Is this day observed?
3. Which is more important in the family, Mother's Day or Father's Day?

JULY

July 4 (Independence Day or Fourth of July)

1. What practices were there in the community fifty years ago? Today?
2. When were fireworks first part of 4th of July festivities?

AUGUST

Any local holidays during the month of August?

SEPTEMBER

Labor Day (1st Monday in September)

OCTOBER

Halloween (October 31)

1. What did young people do on Halloween fifty years ago? Twenty years ago?
2. Is "trick or treating" practiced? How has this changed over the years? How long has it been done?
3. Were pranks played on this night? Get descriptions and stories.

NOVEMBER

Thanksgiving Day (4th Thursday in November)

1. Special meal? Fifty years ago? Today? Get a full description of menus.
2. Other festivities, if any?

DECEMBER

Christmas Eve (December 24)

Get full description of past and present customs.

Christmas Day (December 25)

Get full description of past and present customs.

New Year's Eve (December 31)

Get full description of past and present customs.

12 Days of Christmas (December 26-January 6)

1. Special house visits?
2. Christmas mumming (disguising, as on Halloween, and visiting other homes in community)?

The Christmas Cedar

MISCELLANEOUS

Fifth Sunday

Did/does the church have any special celebration on the 5th Sunday in a month? Get a description of this.

Planting and Harvesting

1. Particular dates or days for planting particular crops?
2. Particular dates or days for harvesting particular crops?
3. Were there parties, dances, special meals for the men who worked in the harvest?

School

1. What changes have there been in the school calendar over the past fifty years?
2. To what extent is the school calendar affected by church and secular holidays? By the work and life of the community, such as the fall harvest of particular crops?

Family Reunions

1. When, where, and how often is the family reunion held?
2. How many attend these reunions?
3. Describe a typical family reunion — food, activities, etc.

4. Rural Life

The topics in this section deal with various aspects of country living. The first three questionnaries — *food preservation, folk medicine,* and *folk architecture* — emphasize specific areas of rural life that are a part of folklife research. The final questionnaire, on *farm life,* offers a more inclusive approach to the study of folklife, and includes questions on food, clothing, tools, land, economics, and planting and harvesting.

Although the transmission of folklife traditions partly depends on oral communication, none of these topics are what we could call verbal folklore. The passing on of these traditions primarily is done by example, whereby the younger person learns how to do things over a period of time by observing his or her elders at work. Of the four topics covered in these questionnaires, only some of the superstitious folk remedies are transmitted for the most part by word of mouth. Even with these, if the spoken superstition is believed and practiced then it is accompanied by some observable action. In any case, folklife research cannot be as item-oriented as the collection of children's rhymes, for example. Your questions should bring forth both short and long answers. Your real task will be to put all of these answers together to create a full and accurate picture of a particular aspect of rural life.

Food Preservation

Before refrigerators and freezers were invented, people found other ways to preserve food. With this questionnaire, you are trying to learn more about the traditional methods of food preservation before gas and electrical refrigeration changed the way of life. What foods or types of foods were preserved? How long was the preserving method effective? How has the tradition changed, i.e., when was the method discarded — or, is it still in use today? Some methods are listed below. Add others that you know about or discover. The answers to the questions about the methods can be recorded on a chart. The first method has been illustrated briefly to show you how to proceed.

1. Burial
   Method: You dig a hole in the ground, line it with straw, put the food in, and cover it with more straw and earth.
   Food(s): root vegetables.
   Effective time: up to one year.

Change in tradition: Faded out when storage cellars came into use in late 1800's, but Granddad still uses this method.

2. Ice
3. Ice box
4. Cave
5. Cellar
6. Springhouse
7. Canning
8. Distilling
9. Salting
10. Smoking
11. Waxing
12. Drying
13. Use of sugar
14. Use of vinegar
15. Other methods

Folk Medicine

When settlers first came to Arkansas, there was a scarcity of doctors. In the more remote parts of the Ozarks this is still true to some extent today. What people have done, through the years, has been to set their own broken bones and, by trial and error, to find what home remedies work for everything from asthma to whooping cough. Some of these old-time remedies are still used by many people — because they work (sometimes), because they are handy, because a doctor isn't readily available.

There are two basic kinds of folk remedies: (1) **homemade medicines**, or those which depend upon the use of physical properties (herbs, dirty socks, and so on); and (2) **supernatural remedies**, or those which rely on magic or some supernatural belief to effect a cure. Sometimes, both magic and homemade medicine are a part of the same remedy. For example, warts are treated by dozens of methods, some relying on magic, some on home medicines, some on a bit of both. A wart "charmer," who might utter some magic phrase or "buy" the wart for a penny, is using what we call **magic**. When you treat a wart by rubbing a raw potato over it, then you are using a homemade medicine. However, if the wart cure you use includes the prescription that someone of the opposite sex must rub the potato on the wart and then hide it or bury it without telling you where, then the treatment involves both the physical property and magic. Why?

Often, in the community or in the family, there is one person particularly recognized as the folk "doctor" or healer. You may have the opportunity to interview such a healer. Again, some use magic, others claim a God-given power, and others are vast sources of information on the use of roots, herbs, and the like. Reserve judgment and analysis for the classroom. If you approach your informant with a very skeptical attitude, you may alienate that person and fail to collect anything. Do not assume that the cures you

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discover are simply old superstitious beliefs that no one uses any more. Many people, probably yourself included, do resort to folk remedies from time to time. The few medical doctors who are familiar with folk medicine and magical and spiritual healing admit that much of it has some validity and that there is much in the area of sickness and healing that medical science cannot yet explain. YOU MUST NOT TRY THE REMEDIES YOU COLLECT — some of them could be extremely harmful.

The first part of the questionnaire is simply a checklist of ailments that you can use in asking people about home remedies. You will probably be able to think of other ailments as well as the ones listed here. Remember to record the information as close to word for word as you can, and for each remedy or group of remedies (if several are collected from the same person), indicate the name, age, and home town of the informant. You might also want to ask if the remedy is still used, and even get a short personal experience story of a time when it was used. The second part of the questionnaire includes questions you might ask of someone who is especially known as a "healer" or "herb doctor." If there used to be such a person in your family or community, you could ask other people about that healer.

A. Remedies for:

1. Acne
2. Amnesia
3. Arthritis
4. Asthma
5. Bee or wasp sting
6. Bleeding
7. Brain disease
8. Broken bones
9. Bruises
10. Burns
11. Cancer
12. Chest inflammation or congestion
13. Chicken pox
14. Colds
15. Cold Sore
16. Cough
17. Croup
18. Cuts
19. Dandruff
20 Earache
21. Eye problems
22. Frozen feet
23. Sore feet
24. Fever
25. Freckles
26. Hangover
27. Hay fever
28. Hiccups
29. Hives
30. Infection
31. Insanity
32. Measles
33. Nosebleed
34. Piles
35. Rheumatism
36. Ringworm
37. Sinus problems
38. Snakebite
39. Sprains
40. Spring fever and tonics
41. Sore throat
42. Thrush
43. Sore tongue
44. Toothache
45. Warts

B. The Folk Medicine Specialist

The questions here are for you, the collector, as a guide. You will want to have pen and paper handy if you have the opportunity to interview a local expert or healer, and you will need to record what

you are told as close to word for word as you can. If you get lengthy answers to the first questions, they may make the later questions unnecessary.

1. How and when did you get the ability to cure people?
   (a) Just realized you had it at an early age?
   (b) Learned from one person or several people?
   (c) Religious experience?
   (d) Secret knowledge or power from someone else?
   (e) Born with veil or caul over face?
   (f) Seventh son of seventh son?
2. What is the source of your knowledge, skill, or ability?
3. Can you pass your ability on to others? Have you done so?
4. How is this ability passed on?
5. Do you have to be with the sick person in order to use your ability?
6. Can you tell about some particular time when your ability was used?
7. Have there been times when you didn't succeed? Why not?
8. Are there only particular injuries or ailments that you can cure? For example:
   (a) Bleeding
   (b) Cancer
   (c) Thrush
   (d) Warts
   (e) Other
9. Has your ability ever been recognized by medical doctors?
10. Do you depend on medical doctors yourself?
11. Do you sometimes send people to see a doctor?

Farm Life

Farming has been basic to the economy and livelihood of people living in the Ozarks from the time the region was first settled by family groups in the early 1800's. Before that time, hunting and trapping were the primary means of subsistence for the frontiersman and for the Indian. The first non-Indians to come to the area were adventurers, explorers, and trappers. In their wake came settlers with families, and the family unit required a more stable subsistence than the woods alone could provide. These white settlers built sturdy homes out of logs and could not roam vast areas as the Indians and early trappers had done. Thus, these first families came to farm, or at

least they ended up farming. The rich bottom land was settled first, later the rocky ridges and more remote hills. Most people in the rural Ozarks today still farm, if not to earn a cash income primarily, then to supplement the food they buy at the store.

This questionnaire is designed to be used with an older person or couple in your family or community who spent most of a long life earning a living from the land. The questions and headings should be used by you, the collector, as a guide. Some questions or even whole sections may not be applicable for your informant and his or her farming experience. Also, some questions may be answered in your informant's responses to other questions. The answers you get will vary considerably in length, from only a few words to lengthy narrative accounts of farming practices and experiences. Remember that it is important, with the long answers and the stories, to record them in your informant's words, not your own.

The information you collect should be recorded in your notebook in the order in which you collected it. This means that it should follow at least roughly the organization of the questionnaire. Your teacher may ask you to concentrate your collecting on only one aspect of farm life. This does not mean, however, that you should not first try to make a survey with the entire questionnaire to get an overview of your informant's knowledge and experience. You should, for only in this way can you know what aspect of farm life it would be best to focus on with that person.

I. Land and Shelter
   A. Land
      1. How much land was there?
      2. How was it gotten and from whom?
      3. What was the land like? stoney? wooded? cleared? rich flood land?
      4. What was the water supply? If the water came from a well, was a water diviner used to choose the spot for digging?
      5. What were the names of natural features, e.g., springs, creeks, lakes? Are there any interesting stories about how they were named?
   B. Buildings
      1. Were there any buildings? What were they? Do you know their origins?
      2. Who built the farmhouse? Describe its size, appearance, and the way it was used, e.g.,Which was the main room in the house? Was there a place used only for visitors?

3. Describe and explain the purpose of other buildings, such as a barn, stable, animal shelters.

C. Vehicles
   1. What was the main way of transportation between the farm and the rest of the community?
   2. How were heavy loads moved about the farm, e.g., wagons, sledges, boats, skids, manpower alone?

D. Income
   1. What were the sources of income, e.g., field crops, garden produce, livestock, dairy, poultry, other?
   2. If several of the above, try to get an idea of the proportion of the income each supplied.
   3. What accounted for the largest expenditures of income?

II. Crops

A. General Description
   1. What crops did you plant?

Fall:	September...	October...	November...
Winter:	December...	January...	February...
Spring:	March...	April...	May...
Summer:	June...	July...	August...

   2. How did you know when to plant?
   3. Did you plant according to weather or other signs? Please explain.
   4. Do you know any sayings about planting and/or harvesting?
   5. Were any of the harvests celebrated in some way, e.g., threshing followed by a party or special dinner?

B. For each crop:
   1. How did you learn to raise it? i.e., by trying, by watching someone (whom?) do it, by being told by someone, all of these ways.
   2. How old were you when you learned how to raise a crop?
   3. How was the ground prepared? Did children help, e.g., by picking up stones, cutting brush?
   4. Were special tools used for:
      (a) ground preparation;
      (b) planting;
      (c) cultivation;
      (d) harvest?
   5. Is the tool still used today? If not, get a description of the implement including:

(a) wooden parts;
(b) metal parts;
(c) leather or other materials.

6. How was the crop cultivated?
7. How was the crop harvested? When? According to weather or other signs? Who did the harvesting?

III. Animals and Fowl

A. What animals did you have or raise?

B. For **each** animal:

1. Type of animal: e.g., dogs, cows, chickens.
2. Purpose: e.g., usually for food, to sell, for work, for its products such as eggs or butter.
3. Number: e.g., usually had a herd of about fifty cows and one prize bull; for ten years kept a flock of fifteen geese.
4. Who cared for them? self alone? wife? children? hired help?
5. Was there anything special about the animals? e.g., prize-winners, breeds new to the area.

IV. The Home

A. Children

1. How many were there? Boys? Girls?
2. Did they work in the house and in the fields? How?
3. What schooling did they receive?
4. Did any remain on the farm? In the area?
5. What are their occupations today?

B. Food and Drink

1. Was most food supplied from the farm? a garden? Was there an orchard?
2. Was hunting an important source of food?
3. Was fishing an important source of food?
4. Where were foods obtained that were not raised on the farm?
5. How were foods and beverages preserved, e.g., root cellar, burying in straw-lined pit, ice box, cave, springhouse, canning, distilling, salting, smoking, waxing, drying, sugaring, pickling?
6. Were certain foods typical in the sense that they were eaten almost every day?
7. How were foods typically prepared, e.g., roasted outside, cooked on a wood-burning stove, boiled, eaten raw, fried?

C. Utensils for Cooking and Cleaning and Storing
   1. What special tools, utensils or containers were used for cooking, cleaning, preparing food, storing food and other household goods?
   2. Is the item still in use today? If not, get a **description** including: (a) name; (b) purpose; (c) materials it was made from; (d) shape and size; (e) where it came from, e.g., homemade, locally made, mail order, itinerant salesman, peddler.

D. Bedding and Linens
   1. How was bedding obtained? What articles were generally homemade?
   2. What was the usual quantity of each item, e.g., mattresses, pillows, sheets, pillow cases, blankets, towels, other linens?
      Note: a chart with the following headings may be the best way to show this inventory: Item, Quantity, Typical Materials, Source (Bought, made, or gift).

E. Furniture
   1. What were the main pieces of furniture, by room?
   2. Find out the style, if known, and the source (homemade, locally made, etc.).
   3. Which items were considered essential? quite important? luxuries?

Folk Architecture

When settlers and homesteaders first came to the Ozarks, one of their primary needs was for shelter. Often, they camped for several months at the base of overhanging bluffs and cliffs or at the mouths of caves while the heavy work of clearing the land was being done. This land clearing not only created small fields for the first crops; it also provided the logs for the people's houses and outbuildings. A structure of round pole logs might be built first to provide temporary shelter. Later, after the initial clearing and planting had been completed, a sturdier hewn log house was built from the larger trees — oak and pine were most common — that had been felled during the clearing. The round log building then became a shelter for the livestock: cattle, horses, a mule. Other outbuildings and additions to the hewn log house were built as the need arose.

By the last quarter of the nineteenth century sawmills provided lumber for building construction throughout the region, but this

cost money so that into the early twentieth century many people continued to build their own houses out of logs. The Great Depression in the 1930's meant that, once again, some people could *afford only to build* houses out of trees they had felled. Most Depression-era houses are made of round logs, however, and lack the careful craftsmanship of the best of the hewn log houses.

The introduction of sawn lumber did not result in the end of traditional house building. Many of the early log houses used lumber for floors and ceilings, and even when houses were built out of sawmill lumber the people themselves did the building. And they built according to designs or types that were familiar to them from the earlier days of the log house and from their earlier residence in states east of the Mississippi River. Churches, for example, had one or two doors in the gable end to emphasize the effect of an arching sanctuary; houses, generally, had one or more doors on the side but none at the gable end. With the exception of the larger towns and trading centers, most houses and churches and barns in the Ozarks were built following traditional designs and techniques until World War II, when the region moved more toward a cash economy and people could pay money to housing contractors to do the building.

This questionnaire shows you how to collect information on traditional folk architecture. One point needs to be emphasized. The final part of the questionnaire, on taking photographs or drawing sketches, must be done for all of the rest of the questionnaire to be of any value. Without an accurate picture of the building, it would be difficult for anyone else to know exactly what it looks like. One of the most interesting aspects of folk architecture is comparative study, to learn how many different types of buildings exist in an area. Later students in your area will need a picture to be able to do such comparative work.

I. Background
   A. What was the building's purpose?
      1. Church
      2. School
      3. House
      4. Other
   B. Where is the building located? (Street address or mileage from some landmark or crossroads.)
   C. Describe its setting, including springs, roads, etc.
   D. When was it built? By whom?
   E. Does it include additions made after the original construction? If so, describe the additions briefly, then refer

only to the original structure for the rest of the questionnaire.

F. Who first owned the building? Present owner?

G. Does your informant know any stories about the first owners? What were their occupations? Did they have a special or unusual position in their community? Only list here the titles you give to the stories. Each story should be recorded on a separate sheet of paper.

H. Are any stories told about the building itself? Has it been put to uses other than its obvious purpose? Have important events taken place in it or near it? Again, only list here the titles you give to the stories. Each story should be recorded on a separate sheet of paper in your notebook.

II. Exterior

A. Construction (use one of the following outlines)

1. Log

(a) finishing

(1) round

(2) hewn on two sides

(3) hewn on four sides

(4) split

(5) other

(b) cornering

(1) half dovetail

(2) square

(3) v-notch

(4) round log v-notch

(5) round

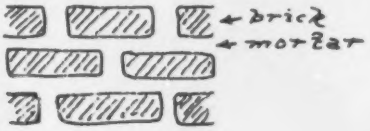
(6) diamond

(7) full dovetail

(c) Has siding been applied over the logs? Describe.

2. Brick

(a) Sketch a small part of the wall to show how the bricks are joined together.



(b) Size of bricks

3. Stone

(a) Kind of stone

(b) Color

(c) Mortaring

(d) Smooth and carefully shaped or roughly shaped?

4. Box (single walls of vertical boards)
   (a) Width of boards
   (b) Are the vertical boards covered with another material, such as clapboards or roll siding? Describe.
   (c) Any kind of internal framing around doors, windows, or in corners? Describe.
5. Frame (double walls of horizontal boards)
   (a) Width of siding
   (b) If the studding can be seen, is it sawn two-by-fours or larger hewn timbers (especially at corners)?

B. Roof
1. Shape of roof
   (a)

   (b)

   (c)

   (d)

   (e)

2. Shingles or roofing
   (a) wood
      (1) hand-rived
      (2) milled
   (b) tin
   (c) asphalt
   (d) tarpaper

C. Chimney
   1. External (built against house)
   2. Internal (rising within house)
   3. Material
      (a) dry stone
      (b) stone and mortar
      (c) brick and mortar
      (d) wood and mud

D. Foundation
   1. Solid
   2. Piers
      (a) log
      (b) dry stone
      (c) stone and mortar
      (d) brick
      (e) brick and mortar

E. Describe other exterior features such as porches, dormers, steeples, cupolas, fancy woodwork, paint, etc.

III. Interior

A. Flooring
   1. Material, such as wood or stone. Describe, including width and length of pieces.
   2. Covering, such as rugs, linoleum, etc.

B. Windows
   1. Overall size
   2. Pane size
   3. Number of panes in upper sash
   4. Number of panes in lower sash

C. Doors
   1. Size
   2. Type
      (a) four-panel
      (b) board
      (c) other

D. Ceiling height
E. Walls
   1. unfinished log
   2. board
   3. plastered
   4. papered
   5. other
F. Woodwork (describe)
G. Mantel and fireplace facings (Sketch, attach a photograph, or describe.)
H. Fixed furniture, such as platforms, pews, window seats, lampbrackets, etc. Describe and locate.
I. Moveable furniture
J. Does the room have a clear focal point, such as a platform toward which much of the furniture faces, a fireplace, an unusually large window, etc. If so, why was it planned that way?
K. Loft
   1. Ridgepole or no ridgepole?
   2. Rafters
      (a) sawn
      (b) hewn
      (c) pole
      (d) none

IV. Floor plan (optional)

Draw the floor plan of the house on a graph, using one square per foot. Indicate thickness of walls, placement of windows, placement and swing of doors, placement and size of fireplace(s) or flue(s), placement and rise of stairs or ladders, placement and size of any fixed furniture. Use dotted lines to indicate porches and location of earlier walls that have been moved or removed. Label each room as to use, if known. Indicate overall dimensions. Draw in an arrow in one corner to indicate north. If more than one building stands on the site, sketch the relationship of all buildings in another corner, labelling each structure. If the building has a second floor, draw and label it on a second sheet.

V. Pictures

Attach photographs or careful, measured sketches of the exterior, showing the front and at least one end of the building (fireplace end if there is one).

VI. Comments

A. Do you find the architecture pleasing? Try to explain why or why not.

B. Did your informant influence your reactions to the architecture? If so, how?

5. Stories and Storytelling

You probably have collected some stories by now — jokes, Civil War legends, family stories, place name legends, practical joke stories, personal experience narratives. In this section on stories and storytelling, however, your collection of folk narratives will concentrate on storytelling as an oral art form, on folk stories as oral literature. Stories are told both to entertain and to instruct. Up till now, you collected stories as examples of local history and folk custom. Now you will collect stories — about *ghosts* and *hunting and fishing* — for their own sake as an important part of folk tradition rather than as a way to finding out about other kinds of traditional life. The final questionnaire, on *storytelling*, will introduce you to one of the most significant approaches in modern folklore research, the study of *context*, which means the situations in which folklore is used and performed rather than the simple collection and analysis of folklore items.

Ghost Stories and Scary Stories

The most popular kind of traditional story in the Ozarks probably is the **ghost story.** In this questionnaire, you are asked to collect the stories that people tell and used to tell in your community — stories about strange and unexplained lights, haunted houses, headless horsemen, hitchhiking ghosts, and so on. In collecting these stories, you will see what makes a **story** different from ordinary **conversation**. You also might learn something about the history of your community and its people.

Just as important as the stories themselves are the people who tell them and the way in which they tell their stories. This aspect of storytelling is included in the questions that follow. The first two parts of the questionnaire list different topics about which stories are told, things to jog the memory of you and your informants. The third part asks questions about the storytellers and the storytelling situations.

I. Kinds of Ghost Stories
   A. Haunted buildings
      1. houses
      2. churches
      3. other
   B. Ghostly animals
   C. Ghostly lights

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The Cherry Tree Deer

D. Haunted places
   1. roads
   2. fields
   3. trees
   4. bridges
   5. caves
   6. other

E. Ghosts
   1. helpful ghosts
   2. harmful ghosts
   3. treasure guardians
   4. ghosts seeking lost objects (money, arm, head, shoes, etc.)
   5. ghosts returning to place of death (lost hunter, ghostly hitchhiker, etc.)

II. Scary Stories

A particular kind of story, which is related to but not the same as the ghost story, is the **scary story**. These are also called **urban legends** or **modern legends**, because they focus on modern topics. They are popular especially among teenagers, and rather than telling about ghosts they usually relate incidents that are meant to frighten the listener. Thus, the real difference between the ghost story and the scary story is that the first is told as someone's true experience whereas the scary story, although it might be true, is told mainly to scare you.

Listed below are a few of these scary stories that you might know or might be able to collect from your friends and relatives. If you find others, be sure to write them down, too, and remember to write the stories down as close to word for word as you can.

A. "The Hook" — while parking, a couple hears on the car radio of a prison or mental hospital escapee with a hook hand . . . .

B "The Boyfriend's Death" — a couple runs out of gas on a lonely road; the boy goes for gasoline, never returns alive; the girl is warned by police who find her not to look back . . . .

C. "Mad Hitchhiker" — hitchhiker attacks car with chain . . .

D. "Death Car" — man dies of heart attack in expensive car, is found several days later . . . .

E. "Beehive Hairdo" — spiders or other vermin infest girl's hair with disastrous results . . . .

F. "Poison Dress" — girl buys dress that poisons her . . . .
G. "The Lost Parcel" — woman forgets and leaves package with dead animal in it in department store; clerk finds it and is frightened . . . .
H. "Fatal Initiation" — initiation in high school or college fraternity ends in tragedy . . . .
I. "Stolen Grandmother" — grandmother dies on family vacation, is put in sleeping bag and strapped to top of car; family stops to eat on way home and car is stolen . . . .

III. Storytelling
A. Describe the situation in which the story was collected.
B. Describe the situation in which the story is normally told:
1. where?
2. when?
3. to whom?
C. Where, when, and from whom did the storyteller learn the story? Or is the story his or her personal experience?
D. Does the storyteller believe that the story is true?
E. Be sure to get the name, age, and home town of the person who told you the story, and to note your method in collecting it: dictation, note-taking, memory, tape recorder, or manuscript.

Hunting and Fishing Stories

Generally speaking, there are two kinds of hunting and fishing stories — those that are true and those that aren't. This questionnaire will help you to collect both kinds of these stories. We'll start with those that are absurdly untrue.

I. Tall Tales

Folks call these stories whoppers or lies or yarns or just plain stories, for the word *story*, as you know, sometimes means *untruth*, as in: "Oh, he's just telling a story." The tall tale, however, is a special kind of untruth, first, because it is so obviously absurd and untrue, second, because it is told as someone's true experience. Often, in fact, the tall tale is told as having been the storyteller's own experience. You probably have heard stories told by fishermen about how many fish they caught or about the big fish they caught or about "the one that got away." Usually, these are simply exaggerations, and most of us tend to exaggerate a bit when we tell of our own experiencess. Such

stories are still describing what could have happened, and these you can collect with the second part of the questionnaire.

The **tall tale** occurs when the storyteller stretches events to where what he says happened **couldn't possibly have happened**, though it is **presented as true.** Rather than the fish being "this big," and he stretches out his arms to show you, the tall tale teller might end such a story by saying, "So I guess it was a pretty good-sized fish, because when I finally landed it the water level on that lake dropped two feet." Now that's impossible. And so is the one about the man who started to row in to shore because his boat was full of fish, and then several fish stuck their heads out of the water and said, "Bob, where's your hooks?" or "We want more worms!"

The same kind of story applies to hunting as well as fishing. In these versions, men kill many animals with one shot, split bullets on rocks to kill two deer at once, shoot game on the far side of hills with curved gun barrels, and, running out of shot, shoot a deer with cherry pits and then the next year discover the same deer running through the woods with small cherry trees growing out of its head. The ending to this last one, of course, is that the man kills the deer and has venison steak for dinner, and for dessert, his wife makes a nice cherry pie.

There are other kinds of tall tales, too, about weather and insects and just about anything that might, in the real world, be too bad or too ornery or too big. These also are included in the following list of topics. As with the other questionnaires, the topics are reminders for you and your informants. It would be very unusual for you to find an example of each one.

A. Hunting
   1. skillful marksman
   2. man rides unusual riding animal
      (a) razorback hog
      (b) deer
      (c) panther
      (d) bear
   3. remarkable hunter
      (a) many birds or animals with one shot
      (b) lucky shot
   4. remarkable gun
      (a) slow gun
      (b) gun shoots long distance
      (c) noisy or powerful gun
      (d) bent gun barrel

5. ammunition
   (a) nails
   (b) fruit seed or pits
   (c) perspiration
6. unusual method of catching or killing game
   (a) salt
   (b) pepper
   (c) painting object black
   (d) turning animal inside out
7. hunter in danger
   (a) trapped in cave or hollow tree
   (b) chased by bear from summer to winter

B. Fishing
1. remarkably large fish
   (a) size of fish
   (b) fish pulls boat
2. hook and bait for large fish
   (a) anchor as hook
   (b) hog as bait
3. ferocious fish
   (a) chases man across field
   (b) kills animal
   (c) upsets boat
4. fisherman rides fish
5. intelligent fish
   (a) fish is tamed, kept in stable
   (b) tame fish does household tasks
   (c) tame fish falls in water and drowns
   (d) talking fish
6. fish eager to be caught
   (a) jump into boat
   (b) fisherman must hide to bait hook

C. Other tall tales
1. stories about weather
   (a) fog
   (b) hot weather
   (c) cold weather
   (d) quick change in weather
   (e) rain
   (f) wind
2. stories about insects
   (a) mosquitoes

(b) grasshoppers
(c) other insects

3. stories about snakes
   (a) hoop snakes
   (b) rattlesnakes
   (c) other snakes
4. stories about animals

II. True Stories

Some men who tell tall tales never let on that their stories are not the absolute truth. That's because part of the art of tall tale telling is realism — telling the story as if it were true, giving it a believable setting, and so on. It has even been said that some people who told tall tales came to believe their own stories!

With true stories about hunting and fishing you have a different problem, and it's a question that folklore scholars don't have any simple answers to. What is a story? What makes some talk a *story* and other talk just *conversation*? First, a story has a definite **beginning**, like "Once upon a time" or "One time" or "Let me tell you about the time that. . ." It also has an **ending**, which tells the listener that the story is over. In the long wonder tales you may have read as a child, the stock ending is "they lived happily ever after." The stories you collect now might end with a funny punch line, like a joke, or the storyteller might end by saying, "So that's the way it was back then," or, "And that was the biggest deer I ever saw."

A second aspect of a story, besides the beginning and ending, is that it has a definite **organization**. Usually, this is an organization of time, or a **chronology**. Stories are more organized than plain talk, because they have been told many times. They have ben refined and shaped until what they tell is organized. And of course, some people can do that to a story better than others.

A final aspect that makes a personal experience — like from a hunting or fishing trip — worth retelling as a story is that it is **special**, because something happened that was especially exciting, scary, funny, or **unusual**. A man who has caught thousands of fish or who has shot a hundred deer won't have a story about each one, but he probably will tell stories about some particular ones because something out of the ordinary happened — the weather was bad, a greenhorn went along on the trip, it took a long time to track a wounded animal, he lost his fishing pole and the motor fell off the back of the boat, or he got lost in the woods. Something unusual makes the experience worth repeating.

The following list of topics is included just to get your informant started. You should be able to form your own questions out of the topics.

A. Hunting
   1. stories about bear hunting
      (a) being chased;
      (b) being trapped in a cave;
      (c) other stories
   2. deer hunting
   3. fox hunting
   4. squirrel hunting
   5. rabbit hunting
   6. coon hunting
   7. bird hunting (turkey, quail, pheasant, dove, etc.)

B. Fishing
   1. large number of fish
   2. unusual experiences on fishing trip
      (a) got lost
      (b) boat sank
      (c) large fish got away
      (d) bad weather
      (e) other unusual experiences
   3. first fishing trip
   4. first fish ever caught
   5. largest fish ever caught

Storytelling

One of the most important concepts in folklore study is **context**, or the situations in which various types of folklore normally occur. After observing folklore situations, such as storytelling, the sorts of questions the folklorist asks about context are of the same sort as the ones a newspaper reporter asks about a newsworthy event: who, what, when, where, why. Let's look at these more closely.

What? This is the most obvious and simplest of the collector's questions, for the "what" is the folklore item, the story or proverb or superstition or whatever. Also, this is the most significant question, for without the item or type of folklore we can't very well proceed to ask questions about its performance or use. Furthermore, the kind of item will largely determine the sort of performance or use. For example, you might tell scary stories at a slumber party, but you

probably don't go out of your way to recite proverbs on such an occasion.

Who? Once we know what the item or kind of folklore is, we need to know who tells (or told) it to whom. This can tell us a lot about the folklore, about how and why it exists. For example, a certain kind of joke might usually be told by males to males and also by females to females, but only rarely by one sex to the other sex. From this we often can infer certain things about the joke and about the people who tell it. The same may be true with legends that young people tell about tragic or frightening things that happened to a couple parking out on a lover's lane. It seems to be the case that girls tell such stories more often than boys. Why do you think this is the case? If there is a story about a "bottomless" lake or a maniac lurking in the woods, it is usually being told by parents to children. Why?

Where and When? The places and times that folklore is used also are important, for by describing place and time we are able to understand better the role that folklore plays in people's lives. It would appear that more ghost stories are told at night than in the morning. Why? We can hardly have movies of most folklore events, but we frequently can get an accurate description of the natural setting for the folklore. You may have a general store in your community where people spend time talking. An appreciation for the talking and storytelling that goes on there will be improved if you can describe what the store looks like, what people buy there, and what times of day they gather there to talk. Then it becomes interesting to compare two stores, one that is a social meeting place and one that isn't, and to learn the reasons for the difference. Or you might discover a place that used to be a center for storytelling, like the blacksmith shop that no long exists. Why would this have been a storytelling place? A final aspect of place and time to consider is the extent to which it is a "men only" or "women only" event, the reasons for this, and the effect it has on the kinds of stories that are told there.

Why? This is the most difficult of the folklorist's questions about context, for when we answer this question we begin to see why folklore exists, how people use folklore and what it does for them. Obviously, with something like storytelling, one of the primary uses or functions is for entertainment or amusement. But the stories also might tell us about the past of our community or family, thus educating us in an informal way or teaching us moral lessons about

the values of the group. Furthermore, a traditional activity, like storytelling, helps to strengthen friendships and loyalties within a group. The old man who is always "holding court" at the local store or in front of the court house enjoys being the center of attention and gains recognition from his friends for his ability to spin yarns or recall important events; parents who tell their children scary stories often are trying to prevent them from going into dangerous situations. The "why" of folklore, then, tells us its function. Function is not something your informant normally can explain to you. Rather, it is something for you to decide by analyzing the answers to what? who? where? and when?

With the following set of topics and questions, you are asked to find out about the contexts for storytelling in your own experience and in your community. You should record the information you get in your notebook, as much in the informant's words as possible. It would be best, for each person you interview with this questionnaire, to include all of that person's information together; that is, organize your information by informant, not by topic. Remember to give the name, age, and home community for each person you interview.

I. Kinds of Stories

This section of the questionnaire focuses on the kinds of stories people tell. For each story type it would be best to answer first the *what* question. In other words, collect an example of that kind of story from the informant. However, few people will be able to give you examples of all the stories suggested here. Some people tell only one type of story; others simply aren't storytellers at all, but may be story listeners. These people, too, can tell you a lot about storytelling.

Other questions to ask about each kind of story are: (1) *Who?* Who first told you the story? How long ago? To whom do you tell it now? (2) *When* and *Where?* When or where are stories like this one told? Many of the answers you get will be very short, but some might be quite long and you should try to record them as close to word for word as possible.

A. Ghost stories
B. Jokes
C. Tall tales
D. Personal experience stories
   1. hunting and fishing
   2. funny experiences
   3. frightening experiences

E. Stories about local history
   1. place names
   2. the Civil War
   3. buried treasure
   4. outlaws
F. Stories about local characters and recent events
G. Stories about Jack, Tom and Will (These are long stories, similar to the wonder tales you may have read as a child, about a boy named Jack, of "Jack and the Beanstalk" fame, who often is the youngest of three brothers.)
H. Other kinds of stories

II. Storytelling Places and Groups
   A. School
      1. When are stories told at school?
      2. Who tells the stories?
      3. What kind of stories are told at school?
      4. Do boys and girls tell stories together, or mainly among themselves?
   B. Home-Family
      1. Are stories ever told within the family?
      2. What kind of stories are told in the family?
      3. Is there any special time for family storytelling?
         (a) evening meal?
         (b) bedtime
         (c) family reunions?
         (d) other times?
      4. Which family members tell what kinds of stories?
   C. Male-Female
      1. Are some kinds of stories told only or mainly among males or females?
      2. What kinds of stories are these?
      3. When and where do males and females get together separately to tell stories among themselves?
   D. General Store (or Town Square, Gas Station, Barber Shop, "Liars' Bench," etc.)
      1. Is there or was there a particular place for storytelling (or loafing) in the community? Describe.
      2. What sort of stories are told at this place?
      3. What do people talk about when they aren't telling stories?

4. When are stories told at this place?
5. Are certain people who spend time there known as storytellers? Who? Why?
6. Is this a place for "men only," or do women spend time there and tell stories or listen?
7. What's an average number of people who might be at this place when stories are told?
8. What is the age range of the "regulars" at the local storytelling place?

6. In-Depth Collecting

Much of your folklore collecting probably has been done with only a few individuals. However, all of the topics covered up to this point could have been handled successfully by breadth collecting, i.e., collecting small amounts of information and a few folklore items from many different people. These final two questionnaries, on the other hand, suggest two different approaches to in-depth collecting from one person. The first questionnaire, on *growing up fifty years ago*, asks you to collect detailed information on a certain period in an older person's life. The second questionnaire, on *life history*, includes some of the same questions but suggests a method for collecting information on the whole life of an older person in your family or community. You will want to work with either one or the other of these questionnaires. To do both would be repetitious to some extent, not to mention that in-depth collecting does take time.

Your folklore collecting has covered several folklore genres and has included various methods of learning about the way of life in your family and in your community. Probably you have found one or more people whom you consider to be good informants and who have been pleased to share their traditions with you. With these final two topics, it would be a good idea to return to that special informant once again. He or she already knows you and appreciates what you have been doing. Also, the kind of personal information you now are going to collect can help to make the other folklore you have collected from him or her more meaningful and interesting.

Neither of these two questionnaires asks for specific folklore items, although you will get a variety of personal experience stories in your collecting. Yet, to know and to understand the life of the individual in folk tradition is the furthest extent to which a study of folklore in context can be taken. The life itself is the full context in which we can study folk culture and folklore. By our learning of a person's life experiences we can began truly to understand why a story or rhyme, a plow or loom, a fiddle or quilt can be important to other people, and to ourselves.

Growing Up Fifty Years Ago

This is not so much a questionnaire as it is a set of suggestions — to find out as much as you can about what it was like to be a boy or girl growing up in Arkansas *at least* fifty years ago. If you know someone who has a very good memory, you could limit your collecting to that one person, or you might want to collect

information from one man and one woman, or from several people. In any case, you should collect as much as you can on the following topics from each person. This will involve *several* interviews with one person, so warn them of the time involved when you make your first contact.

It is important with this questionnaire, as with the others, to write down what you are told *word for word*, or as close to it as you can. For example, if your grandfather tells you, "Me and my friends snuck off from school a lot to go fishing," that's what you write down, not "Grandpa used to play hookey" or "He ran away from school sometimes to fish with his friends." Don't try to correct grammar or sentence structure. Learn to write down exactly what people tell you. It makes a far more accurate and interesting report, and you also will begin to see ways in which written and spoken English are different, and the same.

I. School
   A. Description of school
      1. building and facilities — size, lights, heat, writing utensils, water, toilets
      2. number of students
      3. teachers
   B. How did you get to school?
   C. What subjects did you study?
   D. How many grades were in the school or room?
   E. How long was the school year?
   F. How many years did you go to school?
   G. What particular memories or funny stories do you have from your school days?

II. Home and Family
   A. How large was your family?
   B. What did your father and/or mother do to earn a living?
   C. If yours was basically a farm family, describe the kind(s) and size of the farming operation.
   D. Where did you get your clothing and shoes? Explain.
   E. How large was your house? What was it built of? Do you know who built it? How old was it?
   F. How close were the nearest neighbors?
   G. Were there special family outings or family reunions?
   H. How did the family celebrate holidays, like Christmas, New Year's, the Fourth of July?

III. Work
   A. At what age were you first expected to help with work at home?
   B. What chores were expected of you around the home?
   C. What did you do during vacations from school, or when you stopped going to school?
   D. When did you first make money working away from home? Describe.

IV. Recreation and Entertainment
   A. What did you do for entertainment as a child? Describe.
      1. games
      2. hunting and fishing
      3. other sports or activities
      4. singing, storytelling, playing musical instruments
   B. Did you ever go to dances or play parties? Describe.
   C. Did you have a radio or phonograph in your home? In your community?
   D. How much leisure time was taken up by church activities? Describe these activities.
      1. regular church meetings
      2. church suppers
      3. box lunches and pie sales
      4. camp meetings or "brush arbor" meetings
      5. other

V. Change
   One final question: how do you feel about the way things have changed over the last fifty or more years?

Life History

With this questionnaire, you are being asked to record as much information as you can about an older person in your family or your community. The purpose is to construct a life history or autobiography of that person. Ideally, such a life history study would be the work of several months or years and would require many hours of tape-recorded interviews. Thus, the life history you compile probably will not include minute detail for every period in the person's life, but it will be extremely valuable nonetheless.

You will be collecting the kind of biographical information that few professional folklorists have collected. Until quite recently, the study of folklore focused almost entirely on collecting, classifying,

and analyzing the many kinds of folklore items: superstitions, proverbs, songs, folktales, and so on. The folklorist was far more interested in the *lore* than he was in the *folk*. This emphasis is now changing, as we realize that to understand the role that folklore plays in people's lives we must also know about their lives. How is a life organized? What is important to the individual? What is the relationship between a man's work life and his family life? What is the relationship between the individual and the community?

The folk traditions that we carry with us come to us from various **informal groups** that we are part of. These groups may be seen in terms of what the members have in common: age, sex, community, neighborhood, recreation, church, family, occupation, ethnic background. Each of these groups has certain beliefs and experiences in common, and they create and pass on the group's folklore. When our membership in many of these groups is shared with many of those who live around us, it can be said that we are a close, unified community. When the sharing takes place across the generations, then the closeness also creates continuity in time and this helps to create traditions.

Let us illustrate the concept of the informal group by supposing that your father and his father and *his* father all were farmers who hunted and fished the same places and went to the same church. If you are a son who expects to farm, hunt, fish, and attend church in the same places, clearly you are part of a tradition. Now look at the informal groups in the example: farming, an occupational group; hunting and fishing, recreational groups; a church, a religious and social group. And if your family and the families of your friends also share in some of these same groups, they probably share in others, too, such as school, ethnic heritage, age groups, male or female groups, and so forth. That is a lot to have in common, especially over several generations. How different it is from the typical urban family in which there is little continuity in occupations, recreation, and church membership from one generation to another. Of course, the lack of continuity means that the really old traditions are fewer, so that folklore has a rather different character in cities.

We expect the person you interview to have grown up in a rural or small-town setting and to have been a member of many of the informal groups we have been discussing. Do not forget, however, that though the person has shared a life in common with those in the community, he or she is unique and has many special qualities that do not depend on folk groups.

There are a few general principles to bear in mind when you are writing a life history:

(1) Most people, in reviewing their lives, unconsciously establish particular periods or parts in the life according to changes that occurred. Generally there are at least five or six stages in a person's life: early childhood, growing up and going to school, first experiences living and working away from home, early adulthood (including marriage and raising a family), maturity, and old age or retirement.

(2) No matter how good a person's memory is, he will not be able to give you a neat, chronological account of his life. In telling of our lives, we invariably jump back and forth over the years as things come to mind.

(3) To keep both you and your informant on the right track, you need to make a *Brief Chronology* or outline of the person's life, in the following manner:

1908: Fred Smith born in Sulphur Rock, second son of Oscar and Hilda Smith.

1915 (age 7): began going to school.

1918 (age 10): father killed in France, in W.W.I.

1919 (age 11): brother Orville married and moved with wife to Strawberry, leaving Fred and his mother to work the farm.

1930 (age 22): began work on road crew and railroad to help support self and mother during Depression.

1931-37 (age 23-29): railroad work and subsistence farming. Much free time spent hunting and fishing for food. Killed 14-point buck.

1939 (age 31): Married Elsie Jones whom he had courted off and on for last fifteen years.

and so on . . . .

Having started out with a Brief Chronology, with your informant's help you will be able to see where a certain event belongs in the history of the person's life. It helps you to ask intelligent questions later: "Now, did you shoot that deer when you needed it for food during the thirties, or was it when you and your brother used to go hunting as boys?"

(4) It is difficult for most people to remember the exact year that something happened. Usually, if you're within two or three years of the actual date, that's close enough. Also, as the autobiography grows, you can tell when a particular

episode was, by internal evidence: e.g., his brother had left home by then; he wasn't married yet because his mother greeted him at the door and helped him to butcher the deer; he had taken his gun with him to his railroad work that day down near Newport; he said last week that they didn't work on the Newport section until 1936 . . . So there you have it — he killed the 14-point buck in 1936, probably, or maybe 1937.

(5) To know what questions to ask, you need to think in terms of the folk groups your informant is a part of and has belonged to in the past. Some will be more important to the person than others. Also, some stage or stages in the individual's life will stand out as being the most memorable or crucial. Men will tend to have more to say about occupational and recreational experiences; women likely will identify more closely with the family and the church group. From what little work has been done with collecting life history in folklore, it seems that one of the most critical and memorable times of a man's life is the period between the end of formal schooling and the beginning of marriage. This is the time when he tests himself in the world, discovers strengths and weaknesses, and makes decisions that will greatly affect the rest of his life. For women in the folk culture, this third stage, living and working away from home, probably is not so important. Until recently, most young women married before they left home. In fact, for a young woman to be out on her own in the world often was thought to be disgraceful. The Second World War, with its need for women in the job market, changed this situation considerably.

Methodology

As with the other information you have recorded in your notebook, you will want to collect the life history as close to word for word as possible. This means, above all, that what you put in your notebook will read as if your informant were speaking or writing. If you discover someone who has already written something of a life history for his children and grandchildren — and quite a few people in the Ozarks have done this — copy it into your notebook. But you should supplement the written account with oral interviews.

The number of interviews you have with your informant will depend on how much time you both have and how full an account your informant can offer. Some people, after all, have better

memories than others, and some have lived more vivid, adventurous lives than others. Normally you will need at least three interviews: the *first* to get an **overview** of the person's life, the *second* and longest to get **detailed accounts** of the life, the *third* to collect further information to **fill in the gaps** and complete the picture. After each interview you should write up your notes in as much detail as possible. After the first two interviews, you should arrange all of the parts of the written narrative you have made into chronological order, so both you and the informant can better see what parts of the life have been skimmed over or missed entirely, and also to see if you have the various episodes in the right order.

With the information your informant gave you from the first interview, you should put together the Brief Chronology. This will have to be revised and added to before you are finished, as you learn more about the person's life. The Brief Chronology should be included in your notebook as a Preface or Introduction to the chronological, first-person life history you write.

For a couple of days in class you will be discussing topics to be covered in life history collecting and forming the kinds of questions to be asked. The outline that follows is only a very basic one to follow in your interviewing. As you look for someone to interview, you will be learning about places and times and people that you have not seen and known yourself. In a true sense, the oldest people in the family and in the community are the most educated — because they have been here longer and have had experiences that few people growing up today can ever have. Too often, we don't learn all that we might from our elders, because somehow today's time is shorter and people are busier than they once were, or at least we have more things to do with our time. Keep in mind, too, the story about one old codger who was asked, "Have you lived here all your life?" He replied, "Not yet!" The present and future of your informant are just as important as the past, and by your genuine interest in that person you may well be enriching that present and future.

I. Early Childhood
   A. When and where were you born?
   B. Parents: who were they? what did your father do for a living?
   C. Brothers and sisters?
   D. First memories?
II. Growing Up and School
   A. School
      1. What subjects did you study?

2. How many grades were there in the school or room? How many students?
3. How long was the school year?
4. Describe the school building and grounds.
5. Memories of teachers? Amusing incidents or funny stories?
6. How did you get to school? How far was it?
7. How many years did you go to school?
8. Why did you stop going?

B. Family and Recreation

1. Describe the house in which you grew up.
2. Where did you get your clothing and shoes? How much was homemade?
3. How close were the nearest neighbors?
4. Were there special family outings or family reunions?
5. How did the family celebrate holidays like Christmas or the Fourth of July?
6. What did you do for entertainment when you were growing up?
   (a) children's games
   (b) ball games
   (c) hunting and fishing
   (d) singing, storytelling, playing a musical instrument
   (e) dances
   (f) playparties
7. Were church-related activities an important part of growing up? If so, describe.

III. Work Experiences

A. At what age were you first expected to help with the work at home?

B. What chores were expected of you?

D. What work did you do during vacations from school, or when you stopped going to school?

E. What money-earning work did you first do away from home? How did you spend that first money?

F. What money-earning jobs or occupations have you had during your life and when did you do each of these?

G. Describe these different kinds of work you have done.

IV. Marriage and Family

A. When and to whom were you married?

B. How long had you known each other?

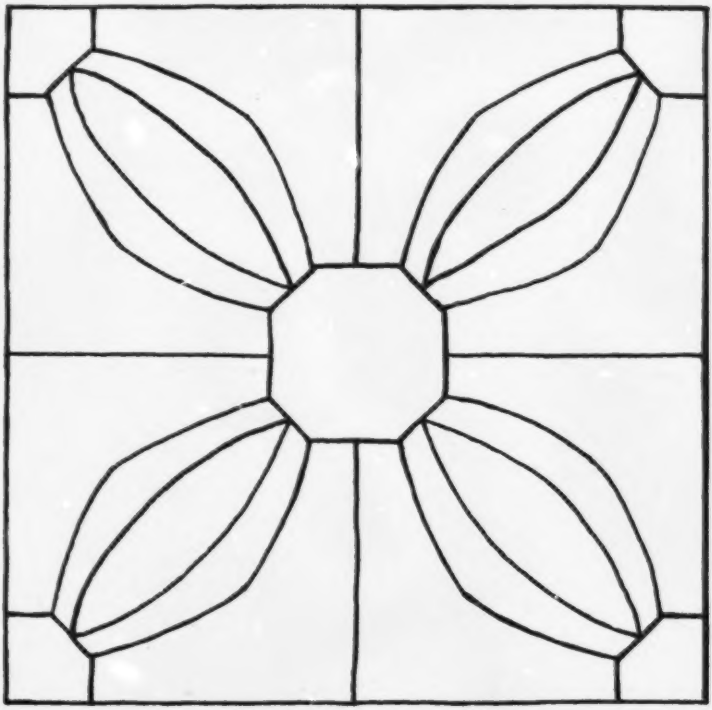
C. How did you meet?
D. Describe the wedding.
E. How many children did you have and when were they born?

V. Maturity
A. Describe an average weekday for each of the four seasons once you were married and had a family.
B. How was Sunday spent in your family?
C. Were there any special forms of recreation that you enjoyed alone or with others in your family or community?
1. hunting and fishing
2. dances
3. church activities
4. gardening
5. quilting
D. How many moves, from place to place, have you made in your life? Describe.
E. Have you ever gone on long trips, to other states or other countries? Describe.

VI. Retirement
A. When did you stop working full-time to earn a living?
B. What sort of things do you enjoy doing now?
C. If you had your life to live over again, would you change anything or do anything differently?

IV

To the Teacher



IV To the Teacher

1. The Textbook

The present work is the culmination of a year-long project, called the Ozark Ethnic Heritage Studies Project, which was directed by the co-authors and funded by the U. S. Office of Education, Ethnic Heritage Studies Branch. The purpose of the project was dual: to create curriculum materials in regional folklore for secondary school English and history classes, grades 8-11; to train teachers in the use of these materials. Thirty-four teachers, representing 1,500 participating students in a ten-county area in north central Arkansas, attended workshops in the fall of 1977. These teachers then conducted six-week curriculum units with their classes; each unit included four questionnaires for student folklore collecting. History classes used the questionnaires that emphasized local history and customary traditions, the questionnaires for English classes were those that emphasize primarily verbal folklore like stories and storytelling. The more difficult or exhaustive topics were for the two higher grades; the easier ones were for grades 8-9. Guides for the students and for the teacher were included, as well as lesson plans for the teachers.

Testing of these materials was done during the 1977-78 school year. The student folklore collections all were deposited in the Arkansas College Folklore Archive, for evaluation and for accessioning and indexing. Evaluation forms were received from teachers, and anecdotal evaluation also was gotten from telephone interviews with teachers, from classroom visitation, and from an evaluation session with two of the most successful and enthusiastic teachers participating in the project. Some of the teachers also administered their own student evaluations of the folklore work, which we have had access to. In the original materials, one questionnaire for each subject at the grade 8-9 level was used also at the 10-11 level for testing purposes. For the present work, two new topics for collecting, riddle-jokes and folk architecture, have been added.

The major change from our first draft materials to this revised and expanded format is the integration of the content to make what we consider still a preliminary, experimental textbook. But this is a textbook rather than several self-contained folklore curriculum units. All of the questionnaires from the earlier materials are included here, as well as the two new ones, and the teacher is free to

use as little or as much as he or she chooses. There is plenty here for a semester-long course for those teachers who offer an elective folklore course for senior high school students.

Some grade 8-9 students made exceptional folklore collections, but most students in these lower grades did not do what the professional folklorist would consider an adequate job. Part of this is due to the low expectations placed on students by the school system and the society that supports it; part of it results from what might be the inherent difficulty of the study and collection of folklore. However, the younger students enjoyed the folklore work, and if their work for the most part was not academically competent, nonetheless it must be stressed that their folklore study was educationally valuable. Many students in grades 10-11, on the other hand, both enjoyed the time spent on folklore and made excellent collections. Without going into detail on the results of the testing and evaluation, then, this book is intended primarily for the senior high school student and the content and language have been composed with this in mind. Teachers of junior high school, however, also will find the book and its suggested methodology profitable for their students.

Expanding our first draft materials, we lengthened the first two parts of the book considerably, adding several new sections to help to clarify the definition of folklore and the methods of the folklorist. The sections on folklore genres and on tape recording, for example, were not in the original materials. The organization of *Part III, Topics for Folklore Collecting*, of course, is new, as are the introductions to these various sections. The questionnaires proved to be successful during the testing so these have undergone fewer changes. Examples of student-collected material have not been included because they tend to establish an artificial standard by which students measure themselves. Folklore collecting is a very personal enterprise, and often can be evaluated neither by the quantity nor the quality of the collected material — so much, after all, depends on the informant. If you or your students seek examples or models, some of the materials discussed under Teaching Aids will provide them. Better yet, let the teacher and the students provide examples and set standards by their own collecting, keeping in mind that a properly done collection project will require more of the student's time and will be longer than practically any other work done in the secondary school. However, this time and effort is well spent, as you and your students will discover.

This, then, is a textbook for folklore study in the secondary school. It can be used as a supplemental text for a folklore or local history unit in such subjects as English, history, and social studies. The book also might be used as the primary text for an elective folklore course, especially since there is no comparable folklore text specifically directed toward the needs and capabilities of the high school student.

2. Philosophy and Goals for Folklore in the Secondary School

The long-range goals of any folklore study in the school should be to preserve and protect the folklore of a region and to give studens a sense of pride in their own heritage. Although we have worked previously in educational research and in folklore education in other parts of North America, our a'ms for the present work and some of its content have been shaped by needs which are unique to the Ozarks and by the fact that the curriculum materials were developed for the Arkansas Ozarks specifically and for southern mountain culture generally. Most of the collecting topics, however, are applicable to any rural or small town experience in North America; to some extent, several of the questionnaires also could be used for collecting folklore in a city environment.

With these factors in mind, several things can be said about the impetus for our work and the goals of the Ozark Ethnic Heritage Studies Project. Modern technology and the mass media pose an ineradicable threat to the Ozark folk culture. Some of the inevitable social and economic change that results certainly is for the good. Much of it, however, is not or cannot be measured until we, collectively, have a better understanding of the regional folk culture. This is one reason for studying folklore — so that we don't accept blindly the advertising dictum that "progress is our most important product." An equally valid reason for the development of such a project in the Ozarks is the poor self-image of many of those who have grown up in the mountains, leading them to suppress or reject a fine and legitimate culture. The Ozark folk culture is one of the oldest extant in the United States and is a worthwhile subject for research in and of itself. Yet, the Ozark image has suffered distortion, stereotyping, and ridicule in the popular media (The Beverly Hillibillies, Snuffy Smith, Li'l Abner, etc.), so that today many students reject their Ozark roots without having the educational advantages needed to seek a viable alternative life style, and without

ever having been exposed to a study of their own cultural past. During the last two years we have heard countless reports from concerned teachers about students who aspire only to getting out of school with minimum effort and going on welfare. Folklore can be a fascinating subject, and by collecting folklore a student just might become interested in school and also might learn that a lot of hard work and sacrifice and ingenuity by his forebears was required for him to have the luxury of choosing a pale, abject mediocrity.

You may find it helpful to know what our objectives for the students have been as we designed the project and wrote the materials. These objectives can be seen in two areas of learning, one fairly easy to assess, the other very difficult. A chart of these objectives follows:

Cognitive Objectives

1. Knowledge of Folklore as a Discipline
   - — definition of folklore
   - — folklore methodology
   - — the purpose of an archive
   - — the ethics of collecting
2. Knowledge of the Ozarks

   This can only be defined in terms of the immediate locale and personal collecting of each of the students; however, they will be investigating specific information vis-a-vis local history, customs, storytelling, belief and legend and superstition, children's lore, etc.
3. Knowledge of English
   - — oral and written analytical skills
   - — precision of language
   - — analysis of verbal forms for genre, content, style, etc.
   - — the relationship of oral and literary forms
4. Knowledge of History and Social Studies
   - — local history, geography, immigration, occupations
   - — social organization of the community, leadership, status roles attached to folk skills, unifying folk activities
   - — the validity and reliability of sources of information; oral compared with conventional historical resources
   - — the relationship of local values expressed in narrative to conventional historical values

Affective Objectives

1. In the Individual Student:

   An appreciation of the nature of the student's own heritage and an understanding of the contributions of the Ozark culture to the broader multi-cultural American experience. A sensitivity to and appreciation for both standard and dialect forms of English. A deeper sense of the need for honor and integrity in recording and conveying the traditions of the past. A clearer sense of self-identity vis-a-vis the family, the community, and the ethnic heritage of the Ozarks. An appreciation for the impact of the single individual on the community and on the traditions through his/her personal contribution to the seeking and recording of information. An appreciation for the relationships between elite and popular art and folk art forms of creative expression and intellectual analysis.

2. In the Community:

   The development of sympathy between older generations, as the purveyors of the local traditions, and the younger generation as the recipients of the cultural heritage. A heightened solidarity between the school and the parent and the community at large as a result of the school's proclaimed interest in the ethnic heritage of its supporters, thus benefiting the student.

3. Within the Classroom:

   The improvement, through greater knowledge and communication, of the relationship between students and teacher. The intensification of positive relationships between students through improved self-knowledge and in mutual knowledge and understanding of both common and unique features of their cultural heritage.

3. Student Folklore Collectors

The best way to introduce students to folklore is to have them collect it. Certainly, the folklore collected by inexperienced student collectors will not be as valuable generally as that collected by an experienced and professionally trained folklorist. However, there are values in such collectanea beyond the awareness of their own traditions and roots that the students gain from the collecting experience. The study of folklore helps to make both history and literature more immediate and believable for the students. Such a

study, especially when the students are assigned collecting projects, emphasizes the fact that the stories and histories of individuals and families are a part of their own lives, a part of what they are. For many students, history and literature are abstract studies, somehow apart from their own time and place. When they discover the importance of lore and history in the lives of those around them, and indeed in their own lives, the abstractions in their textbooks can become real and alive.

The study of folklore can and has been approached from the perspective of most of the specialized areas of study inherent to English and history. For many, the study of a culture is primarily the study of its language. From this standpoint the knowledge and understanding of local words and expressions, of dialect and of the oral narrative, song, or dramatic forms is essential to the understanding of the higher literary forms of the culture. Furthermore, each of these studies provides another avenue into the past, creating a perfect opportunity for the integration of social and historical studies with English studies.

Any study of folklore in the schools should begin at home, with the traditions of the local area. And this, of course, requires student collecting. Numerous writers and teachers have said that with folklore the students get to know their grandparents and parents. Thus, they discover an important part of themselves. Ultimately, folklore is an intrinsic part of everyone's life, not something locked between the sacrosanct covers of a book. When students collect folklore and discuss what they have collected (both in and out of class) they get to know themselves, their families, and other students more intimately. Under wise direction this learning is a growth in appreciation for others' contributions to life and a deepening self-respect. If the assigned collection they are to make has some focus or center, whether a particular kind of tale or genre, variants of a single story, or the folklore of a particular informant, their learning extends beyond themselves to the values and standards which define worth in the larger culture.

School students normally are welcomed into homes when they are selling magazines, cookies, candy, or participating in any school fund-raising project. The same seems to be true when they are collecting folklore. Most older people are glad to be able to help, and are pleased to find young people genuinely interested in them and in their traditions. When students are actively interested in them and in their traditions. When students are actively interested in the oral traditions of their families and communities, any so-called

generation gap quickly disappears. Collecting folklore is as good a practical lesson in social interaction as students ever will have during their years of formal education. Selling magazines is one thing, and has its value in the socialization process, but the sharing of experiences and traditions in an informal, natural context is of the essence of communication and personal relationships. Then, too, as the teacher and students get to know each other better the teacher becomes not only the purveyor of knowledge, but also learns from the students while teaching them.

Folklore has many potential applications and uses in the school curriculum. As we have suggested, the study of folklore by nature is interdisciplinary, and this basic value of the subject can be defeated when folklore is taught as a separate course. Folklore can synthesize and integrate various disciplines which seem to the student to be completely disparate — and it should be used to do this, in fairness to its own definitions and methodology as well as for its other benefits. Teachers should look for ways in which the collection and study of folklore can enrich the standard curricular fare in English, history, social studies, and other subject areas. This book can only point a direction and make a beginning. And, because of the very personal nature of the subject, no folklore textbook should attempt to be "teacher-proof." Far too much depends on the personalities of the student collectors and the teacher who guides them. Because of its unique place in academe as both a humanistic study and a social science the study of folklore cannot be self-contained and textbook-oriented like most other subjects. Its classroom applications and intrinsic educational values must depend heavily on the primary research done by student *and teacher* folklore collectors.

School students have been used successfully for some of the most significant folklore collections we have to date. One of the earliest examples of students as collectors is found in *Golspie: Contributions to its Folklore.* This lengthy survey of a community's folklore, published in 1892, was the joint effort of the Bodleian librarian on sabbatical from his position at Oxford University and the schoolchildren in a small town in the far north of Scotland. With teacher cooperation, students from the school collected folklore from themselves and their families, and this work is still one of the more interesting and valuable regional collections from Great Britain. Similarly, the standard work on children's lore, Iona and Peter Opie's *The Lore and Language of Schoolchildren,* is based entirely on material collected by and from students in Britain.

The Irish Folklore Commission in Dublin, which has the most extensive folklore archive in the world outside of the Scandinavian countries, has as one of its most valuable collections several thousand notebooks of collectanea and reminiscence which were recorded by school students throughout the Republic of Ireland, particularly in the Gaelic-speaking regions of the country. Student work on this project was an integral part of the Irish education system in the 1930's and into the 1940's, and was seen as one of many necessary steps in preserving the unique and rich heritage of that country. This student collecting aided in the discovery of many important folk narrators and singers who were then recorded by professional collectors. The student notebooks are still the source of much useful information for folklore scholars throughout the world who have gone to Dublin to use the great archive there.

In North America, too, school students have been successful collectors. Certainly the most widely known instance is that of the student-collected and published *Foxfire* magazine and the ensuing books, from the high school English and journalism students of Eliot Wigginton of Rabun Gap, Georgia. The *Foxfire* enterprise has engendered many similar student folklore projects and magazines throughout the country. Although much of this work gains its impetus and success from a romantic back-to-the-earth attitude prevalent in America which is anathema to the professional folklorist, much of what these students have collected is interesting and the work they have done unquestionably is of educational value. Similar student collecting projects, without the government and foundation funding and commercial dissemination of *Foxfire* and its offspring, have been carried out successfully for a number of years. Finally, some of the best regional and state folklore collections have depended largely on college students as collectors and informants.

So, your students can be successful folklore collectors, and this does not mean only your best students. Our experience with high school students proves that it is often the less academically inclined who become the best and most enthusiastic folklore collectors. As well as learning more about themselves and their folk heritage, at least some of your students may be making a real contribution to the professional folklorists' knowledge of the folk culture in your region. This will be the case if you establish a mini-archive in your school and have some contact with the university-based folklorist nearest to you. We strongly recommend that such an archive be established, and that work in the archive be an ongoing part of any folklore study in

future years. A model for the school archive is discussed in *Part I* of this book; the *Appendix* includes examples of accessioning and indexing. All that needs to be reiterated here is the paramount importance for all collected material to include the minimum control data, i.e., the informant's name, age, and home community and the method of collection, such as dictation, notes, memory, tape recording, or manuscript. Folklore collections are of little use without these data, and they should not be overlooked in your grading or evaluation scheme.

4. Teaching Aids

Texts

A number of books, some written for a general audience and others for folklore scholars, would be useful additions to the school library or to the folklore teacher's personal library. The best introduction to the study of folklore is Jan Harold Brunvand, *The Study of American Folklore: An Introduction* (2nd edition, W. W. Norton and Company, 1978). Brunvand's work has been used in most college-level introductory folklore courses since its first publication ten years ago, and provides a thorough survey of folklore genres and summarizes folklore theories and methods. Lengthy bibliographic notes at the end of each chapter are the best feature of this book and provide countless suggestions for further reading on any given genre. Another useful text is Tristram P. Coffin, *Our Living Traditions: An Introduction to American Folklore* (Basic Books, 1968), which includes twenty-five essays by prominent folklorists that were written originally for Voice of America broadcast. These all are general, easy-to-read discussions of the major folklore genres and of folklore methods and historiography. No bibliographies are included in this work, however, and the discussions of genres include far fewer examples than Brunvand's work. Two other collections of essays, written by a number of scholars, might be of value to the teacher but are much too dense for the high school student. These are Alan Dundes, *The Study of Folklore* (Prentice-Hall, 1965) and Richard M. Dorson, *Folklore and Folklife: An Introduction* (University of Chicago Press, 1972). Dundes's work brings together a number of important, previously published essays; Dorson's is a collection of essays written by contemporary scholars for this book. A prolific author himself, Dorson also has written *American Folklore* (University of Chicago Press, 1959) and *America in Legend: Folklore from the Colonial Period to the Present* (Pantheon Books, 1973), both

of which approach the subject of American folklore from an historical viewpoint.

B. A. Botkin compiled a number of folklore treasuries, including *A Treasury of American Folklore, A Treasury of Railroad Folklore, A Treasury of New England Folklore* and several other regional compilations. These are large books, directed toward a general readership, and include folklore texts from both printed and oral sources. No distinction is made as to the validity of sources, and, though the Botkin treasuries include much of interest to the folklorist they also include much that is ephemeral and spurious. An extremely bad example of a folklore anthology is Duncan Emrich's *Folklore on the American Land* (Little, Brown and Company, 1972), which includes much that is not folklore or that is so ephemeral and lacking in context that it is of little value. This book also is marred by the author's frequent opinionated editorializing.

On the plus side, there are a number of useful anthologies of folklore texts. Two works organized by genre and edited by Tristram P. Coffin and Hennig Cohen are *Folklore in America* (Anchor Books, 1970) and *Folklore from the Working Folk of America* (Anchor Books, 1974). All of the selections in the first of these are from the *Journal of American Folklore (JAF)*, and since this journal has not published raw collectanea for a number of years many of the selections are dated. They are, however, identified by ethnic group and nationality, which is useful; as a consequence, much of the material is not of Anglo- or Afro-American origin. Selections in *Folklore from the Working Folk* come from a number of regional folklore journals and archives, as well as from *JAF*. It is a larger and more inclusive collection, and the folklore itself is more representative of the American experience. The identification of material by occupational group also is of interest. The other most useful folklore anthology is Richard M. Dorson's *Buying the Wind: Regional Folklore in the United States* (University of Chicago Press, 1964), which includes the folklore of seven distinct regional folk cultures: Maine Down-Easters, Pennsylvania Dutchmen, Southern Mountaineers, Louisiana Cajuns, Illinois Egyptians, Southwest Mexicans, and Utah Mormons. For raw collectanea without any analytical structure, the four Eliot Wigginton-edited *Foxfire* books (*The Foxfire Book, Foxfire 2, Foxfire 3, Foxfire 4*, all Anchor Books) would be a useful addition to the school library, although these collections have an implicit "to capture the past" tone which seems to negate the ongoing nature of folk tradition. The *Foxfire* books are

strongest in material folk culture, with many excellent photographs and diagrams; they are weakest in oral folk culture, and tape transcriptions often include a cumbersome and inaccurate attempt to transcribe dialect. Similar student projects, from other regions, are now beginning to appear. One of the best, with a consistent life history approach, is *The Salt Book* (Anchor Books, 1977), edited by Pamela Wood and depicting the lives of coastal Maine residents.

More important than any of these collections are those collections that are specific to the region where you live. In the Ozarks, for example, Vance Randolph spent a lifetime collecting the regional folklore and to date has published more than a dozen major collections of folk narrative, folksong, superstition, and folk speech, not to mention more than a hundred lesser works. Randolph's *Ozark Folklore: A Bibliography* (Indiana University Press, 1972) is a valuable work for the region, as is *Vance Randolph: An Annotated Bibliography* (Arkansas College Folklore Monograph Series No. 2, in press). Randolph is the greatest single collector of regional folklore America has known. Much worthwhile collecting has been done in other regions and states, and the best place to begin learning of this work would be the bibliographic notes in Brunvand's *The Study of American Folklore*. All of Dorson's works also include useful bibliographies. The folklore professor at a nearby college should be able to provide you with a bibliography of regional folklore studies and collections. The largest folklore bookseller is Folk Legacy Books, Hatboro, Pennsylvania, which carries out-of-print and offbeat works as well as a full stock of the standard folklore publications.

Folklore Periodicals

It would be helpful, at any high school where folklore is taught, for the school library to have a subscription to at least one folklore journal. *JAF*, because its content is highly theoretical and because its coverage is by no means restricted to America, is not suitable for high school students. There are, however, a number of state and regional journals, including the following: *Northeast Folklore, Southern Folklore Quarterly, Mid-South Folklore, Western Folklore, New Mexico Folklore Record, Tennessee Folklore Society Bulletin, Kentucky Folklore Record, Keystone Folklore, New York Folklore, Mississippi Folklore Register, Minnesota Folklife, Indiana Folklore, North Carolina Folklore Journal, Louisiana Folklore Miscellany,* and *Journal of the Ohio Folklore Society*. Some of these journals, particularly *Western Folklore* and *Southern Folklore Quarterly*, include theoretical articles and material not from the region, and

some journals inevitably are better than others. Any of these, however, would be a valuable addition to the school library.

Education Journals

Many pedagogical articles on folklore and education have appeared in a wide variety of education journals over the past thirty years. However, after using folklore with your classes for one year, you will have a better understanding of the subject and its potential classroom applications than the great majority of those who have published folklore and education articles in the education journals. With few exceptions, these have been written by teachers and educators with no professional training in folklore who often confuse adolescent and popular literature with authentic folk culture materials. This has been a source of concern for the professional folklorist in North America for many years — writers of adolescent literature, educators, and scholars in other disciplines frequently produce books that can best be termed "fakelore" rather than folklore. A prime example of fakelore is *Tall Tale America*, a "folk hero" book written by Walter Blair, an important literary historian and Mark Twain authority, who unfortunately had no understanding of or respect for oral folk tradition. The many Paul Bunyan-Pecos Bill-Febold Feboldson books, with few exceptions, are the creations of professional writers, not the products of the folk imagination and the oral tradition. Those writers and textbook authors who do turn to oral tradition for their materials invariably change, rewrite, and bowdlerize what the folk tradition has to offer, and rarely explain their sources. It is of little wonder, then, that teachers and educators who have written on teaching folklore for publication frequently have misrepresented the subject and failed to illustrate those aspects of folklore collection and study which are most valid and valuable. Only infrequently have folklore journals published articles on pedagogy, although *New York Folklore Quarterly* (now *New York Folklore*) did include pedagogical articles for a number of years under the heading, "Folklore in the Schools." Many of these articles offer useful and specific suggestions for the folklore teacher.

All of this is not to say that you should avoid pedagogical articles at all costs; you simply need to be wary and discerning. There are, after all, several "diamonds in the rough," and even the poorest and most misleading essay might include a few practical ideas for classroom use. The influence of Eliot Wigginton on cultural heritage studies, also, is beginning to have some positive effects, and his

introductions to the *Foxfire* books are all well worth reading, though mostly of a general philosophical nature.

Collecting Guides

This book has been written specifically as a guide for the student folklore collector, and to our knowledge no work of a similar scope has been published. However, there are several collecting guides which have been written for professional and rgional collectors. The standard work is Kenneth S. Goldstein, *A Guide for Field Workers in Folklore* (Folklore Associates, 1964). Goldstein's guide presents an anthropological model, whereby the collector would be *in the field and away from home* for several months or even years, yet his theories of folklore collecting, his suggested methodology, and many of his specific ideas on collecting are basic to any contemporary folklore fieldwork. A less ambitious and more practical guide is Edward D. Ives, *A Manual for Field Workers* (originally published as volume XV of *Northeast Folklore*; revised edition, University of Tennessee Press, in press). This work includes many specific, practical suggestions not found in Goldstein's more general and theoretical work. *A Manual for Field Workers* is particularly useful because it is written from the point of view of a folklorist and folklore archivist who also has directed much oral history research, and the starting point for oral history collecting is less item-and problem-oriented than often is the case with folklore fieldwork.

A good guide for oral history collecting and for setting up a program for oral history research is Willa K. Baum, *Oral History for the Local Historical Society* (American Association for State and Local History, 1975). Although perhaps too limited in its approaches to interviewing and to processing of tape-recorded interviews, Mrs. Baum's 63-page booklet offers many helpful ideas and includes a worthwhile section on tape recorders and audio tape. Other pertinent writings on collecting include an essay by Goldstein in Coffin's *Our Living Traditions* and three essays in Dorson's *Folklore and Folklife*, the most important being "Fieldwork: Recording Material Culture" by Warren E. Roberts, a paper that anyone involved in material folk culture research should be familiar with.

Films and Phonograph Records

A must for any school library where folklore is taught is *American Folklore Films and Videotapes: An Index* (Center for Southern Folklore, 1976), edited by Bill Ferris and Judy Peiser. Insofar as possible, this index includes all relevant material up to the time of publication, and annual supplements to the index will be

forthcoming. In the past few years, several film makers and companies have made documentary films on folk cultural topics, and some of these have been produced by people with training in folklore. The Center for Southern Folklore in Memphis, established in 1972 by a professional folklorist and a film maker, has produced a number of excellent films, particularly in the area of black culture in the rural south. Their catalogue to date also includes a few films on the folk traditions of the rural white southerner. All of the films from the Center for Southern Folklore are well worth the rental or purchase price. Another recently organized company that has made a number of fine folklore films is Appalshop Films, located in Whitesburg, Kentucky. Their work, which focuses on the Appalachian regional culture, includes films on chairmaking, quilting, milling, dulcimer making, mining, storytelling, and cock fighting. Appalshop is now in the process of preparing study guides to accompany each of its films.

A number of small phonograph record companies specialize in folk music recordings, including re-issues of commercially recorded hillbilly performers from the 1920's and 1930's, field recordings of traditional singers, and many folk festival-folksong revival performers. An excellent survey of folk music on records has been written by W. K. McNeil: "Southern Folk Music on Records," in Alan Tullos, editor, *Long Journey Home: Folklife in the South* (Institute for Southern Studies, 1977). This work is a double-issue of *Southern Exposure* magazine, published in Chapel Hill, North Carolina, and also includes short essays on Foxfire, Appalshop, and the Center for Southern Folklore, as well as many illustrated articles on southern folk and popular traditions. For anyone teaching folklore in the southern United States, this is an indispensable reference tool and source book.

McNeil's survey of folk music recordings covers far more than any library could hope to purchase. A few companies and recordings, however, can be mentioned here. The single most important and useful record set is the six-LP *Anthology of American Folk Music*, edited by Harry Smith, and put out by Folkways Records. This eclectic collection includes some of the best of early commercial country music and blues, as well as a number of field recordings made by folksong collectors. The anthology is accompanied by a fine booklet with texts, historical background, and biographical data on the performers. Folkways Records has the largest catalogue of recorded folk music.

Other companies worthy of note include Folk-Legacy, County, and the Music Division of the Library of Congress. Records from the Library of Congress and Folk-Legacy are accompanied by informative booklets; County has interesting liner notes on the album jackets. Folk-Legacy has produced many recent, professional quality of recordings of traditional singers as well as a number of recordings by folksong revival performers. These latter are singers and musicians whose repertoires have not been learned from a distinct regional folk tradition; rather, they have learned their material from records, books, and from other singers in a conscious manner. Many of the revivalists, however, at least approximate traditional styles of singing and playing. One record of special note from Folk-Legacy is *Ray Hicks of Beech Mountain, North Carolina*, a field recording of a fine narrator telling four traditional Jack tales. Appalshop has made a film of Ray Hicks, too, another enjoyable experience with this now well-known storyteller.

County Records has specialized in re-issuing early commercial recordings of white country music. Some of the finest string band music from the 1920's and 1930's has been put out by County. The Archive of American Folk Song at the Library of Congress has issued many valuable field recordings of traditional singers and musicians, some representing North American Indian traditions as well as the white and black traditions in the United States. *JAF*, a quarterly publication of the American Folklore Society, includes both film and record review sections, a helpful source for keeping the teacher up to date on what is being produced in these areas.

5. Testing and Grading

We hold no very strong position for or against a particular system of testing and grading of the students. We do hope that their sense of pressure from evaluation will not interfere with their enjoyment of their experience of folklore research. We expect, however, that student work on folklore will be viewed by pupil and teacher as an integral part of the work for the year, leading naturally to evaluation in some manner. The form of evaluation remains to the individual teacher to decide.

The success of folklore in the school, as we have stated previously, rests very largely on student folklore collecting. If the students are not motivated to collect on the topics in the questionnaires, then all of the class work that should result from their collecting will be lost. Our own experience with folklore in the

secondary school suggests that, given a nudge, even the poorer and less advantaged students can collect successfully and have fun doing it. The nudge? There are several.

Intrinsically, folklore is a subject that interests and fascinates us because it is part of each one of us, what we are and what we are becoming. This provides motivation for the student because he finds that he is studying himself and his immediate environment rather than subjects remote from him and his personal experience. Your own enthusiasm will have the largest influence on the student's motivation; and that enthusiasm is proven to be high by your willingness to teach something as different as folklore. Your motivation will be strenghthened as you, too, become a collector. First, collect from yourself and jot down your folklore items. Then, collect from your own acquaintances among the older folk in the community. Use your own collected material to encourage class discussion and understanding. If the students see that you are involved in the same way as they are, even to the point of keeping your own notebook, they will feel supported in their own efforts and will maintain their involvement at a higher level. They also will benefit from the more profound and polished model of collecting that you thus supply.

It is important that you experience collecting, a considerably more time-consuming activity than the usual sort of homework assignment, so that you can arrive at reasonable standards for evaluating your students' work. You are more likely than they to find informants who would be suitable and willing to come to share their experience with the class. Your own appreciation of the aims of folklore study will be enhanced by your personal experiences in the field. Films and records, and books in the school library, also can provide motivation for students.

There are plenty of terms and definitions throughout the work that are fundamental to any folklore study, and student knowledge of this material should be evaluated in some manner. The grading that you do, however, should stress the collecting emphasis of this textbook. As to *how much* collected material constitutes enough on any given topic, establish your own guidelines, keeping in mind that two oral stories, properly and accurately collected, written, and annotated are far more valuable than half a dozen stories that are poorly recorded and lack the information about name, home town of informant, and method of collection. Evaluation of student progress in collecting should be done weekly — it works best if students have

two notebooks for their folklore work, one for note-taking, the other for their final presentation of the collected material. Both notebooks, ideally, should be checked. Finally, you need to keep in mind the subjective nature of folklore collecting. No two collectors will collect exactly the same information from the same informant, and no two informants are alike. Thus, although the quantity and quality of student folklore collections may vary considerably, these standard forms of measurement may not tell you very much about the amount of effort that has gone into the collection. It would be a good idea to have each student write a detailed account of all of his or her collecting experiences as an introduction to the collection itself. Such an account would include descriptions of informants, the collecting sessions, how the informants were found, an evaluation of them as informants, problems that were overcome or not overcome during the course of the folklore collecting, and so on. Only with such an introduction can the teacher truly begin to evaluate fairly the work of the student folklore collector.

6. Projects and Activities

It is necessary, with the subject of folklore, for the collector to have practiced the different collecting methods and to have some knowledge of the traditions he seeks before he goes into the field. Classroom preparation for any specific collecting topic should include in-class discussion of the terms in bold face type and of the students' own familiarity with the topic. Before collecting, the student should realize that folklore is part of his or her life today, not simply the collection and study of things from the past. This is why the first section in *Part III*, Getting Started, deals with folklore genres that should be known to most students. The first week or two of any folklore study should emphasize pre-collecting preparation, with study and discussion of basic folklore terms and practice in collecting by dictation, note-taking, memory, and tape recording.

Collecting practice can be arranged by the teacher and selected students telling traditional stories while the class records, and by students working in small groups to collect from each other on the first two collecting topics. Although most students may not be collecting with a tape recorder, it still would be useful to simulate a collecting situation with a tape recorder in the classroom, in which the teacher or a student would collect from another student in front of the rest of the class. The Hunting and Fishing Stories questionnaire is a good one for this, because at least some of the boys will have a

special interest in this topic and will have stories well worth collecting. Another good topic is Ghost Stories and Scary Stories. Whether or not students use tape recorders in their collecting, they should all be given an exercise in tape transcribing. Only in this way can they see how the spoken language looks in writing and learn to make correct decisions about punctuation and sentence structure when they do their own collecting, by whatever method. The game of "Gossip," which is mentioned in the text, also can be enjoyed by the class and used to illustrate the nature of oral communication. To do this, the teacher should start the game with a written text of a folk story or newspaper account at least one hundred words in length. The last person then would write out the story as he has heard it relayed to him and would read it to the class for comparison with the original version.

Implicit in this book and basic to our concept of folklore education is our firm belief in the value of students working in groups, either in class or in the field, or both. Some students, for reasons ranging from introverted personality to recent arrival in the area, may be somewhat unsuited for collecting on their own. In other cases, particular informants and topics might best be collected by two students working as a team rather than by one working alone. It often helps to have one collector as the primary interviewer and another collector as the primary note-taker and technician. Some informants, after all, require constant eye contact to be at ease, and the lone collector with notebook and tape recorder cannot maintain this contact. Even when a good student and a poorer student work together, we have found that nine times out of ten they learn from each other in the course of their work. However, collecting in groups of two should not be mandatory, and each student should be required to do some collecting on his own. The Life History topic, because of its depth, might be reserved as a final project for each student to conduct alone. The questionnaire on Settlement and Ethnic Heritage, obviously, is also for individual work.

If all of your students were to do a satisfactory collecting job with each of the sixteen collecting topics, you would be teaching a year-long folklore course, not a folklore unit or even a semester course in folklore. With this in mind, you might consider having students select some of the topics from each section for their personal collecting and then spend class time working in groups of three to five preparing oral reports for the class on their topics. Maps and charts of various kinds also could be products of group work, as well

as bulletin board displays which could include photographs of informants and of folk architecute, for example. Another activity that works well is to have groups prepare and present dramatized skits of some of the stories they collect. This has proven effective even with older, more "sophisticated" students when the activity is presented as an aspect of the study of drama and play production. One intriguing theory in contemporary folk narrative research even suggests that the oral story is more akin to the drama than it is to the written short story or novel. Classroom or group work also can include establishing a school archive, as outlined in the text.

A final activity we highly recommend is for older people from the area to be brought into the classroom as resource persons or experts on particular aspects of the traditional culture. Such people could include storytellers, craftsmen, folksingers and musicians, farmers, local history experts, early settlers, and the like. They could be people you know and from whom you have collected; they also could be excellent informants some of your students have found.

We don't expect any best-selling *Foxfire*-type books to result from the study of folklore in your class, yet some aspects of the students' work can and should be returned to the community, in a sense, and to the students themselves. Some group and individual reports on the work they have been doing would make excellent presentations for service or church groups in the community; a display for the town library might be made; articles in the local newspaper could tell people what the students have learned about the community and could help to show their and your appreciation for the cooperation of the many informants who have been interviewed. Another possible form of presentation would be to mimeograph a small booklet of student-collected folklore in one or several genres. Such a publication could then be returned to the students, and might even be distributed in the community. Whatever you do, some form of acquainting the community with your students' work should be tried, for it is the community and its residents who have made the folklore study possible in the first place. The study of folklore in the school can foster a closer relationship between the school and the community that supports it.

Appendix:

Archive Accessioning and Indexing

ARKANSAS COLLEGE FOLKLORE ARCHIVE

TAPE INDEX

Accession No. 78-2
Tape No. T124

Place recorded Cave City, Arkansas Date recorded May 1, 1978

Informants Neal Crow & wife Collector Colleen Davis, Carey Mitchell

Speed ___ Sides 2 Tape cassette Restrictions none

128

Tape counter no.	Description of tape contents
000-051	First day Neal went to school he ran away from home because he wanted to go so bad. Now 66 yrs. old, so that's 61 yrs. ago. Talk about farming, raising chickens, working in Batesville.
052-087	More talk about farming -- work in fields from sunup to sundown, then milk cows, feed hogs and chickens, gather eggs.
088-233	Talk about water witching. Neal's father could witch for water; witched a well at 30 feet for an uncle of his in Sharp County, and they had hauled water all their lives. Get a forked elm limb, hold it in hands by two forks, and when you get to underground water the stick starts to shake and point to ground. Some people can water witch, others can't. Neal can't but his son Leon can. Neal tells of Leon's "witching a well." He's never missed.
234-339	Talk about planting by the signs.
340-374	Talk about "haints" and "witch riding." Witches would come through keyhole, saddle you up, and ride you all night.

ARKANSAS COLLEGE FOLKLORE ARCHIVE

Access. No. 78-2
Tape No. T124
Place recorded Cave City, Arkansas
Date recorded May 1, 1978
Informants Neal Crow & wife
Collector Colleen Davis, Carey Mitchell
Speed ___ Sides 2 Tape cassette

Restrictions? none

Informant Index

Crow, Neal — Cave City, Arkansas

77-3, T50
78-2, T122-T125

Collector Index

Mitchell, Carey

77-23
78-2, T122-T125

Collector Index

Davis, Colleen

78-2, T122-T125

Place Index

Cave City, Ark.

74-2	76-13, T19	77-25, T120
74-10	76-26, T44	78-2, T122-T125
75-4, T37	77-3, T50	
75-16, T42	77-10	

Subject Index

Water witching

78-2, T124 (card 1)

Subject Index

Superstition -- planting

78-2, T124 (card 1)

Subject Index

Rural life -- farming

78-2, T124 (card 1)

Subject Index

Legend -- witch-riding

78-2, T124 (card 1)

Subject Index

Legend -- ghost (haint)

78-2, T124 (card 1)

Subject Index

Alabama legend
Anecdotes
  Foolish characters
  Humorous
  Hunting
  Local character
  Religious
Arizona legends
Arkansas College
  Dorm songs
  Dorm stories and traditions
  History
  Legends
Ballad book
Calendar custom
  Christmas
  4th of July
  Halloween
Cajun customs
Cajun folk speech
Camp legends
Camp meetings and revivals
Catch tales
Chain letters
Children's lore
  Counting-out rhymes
  Games
  Jump-rope rhymes
  Song parodies
Church
Custom
  Cajun
  Calendar
  Courtship and marriage
  Death and burial
Dances
  Play party
  Social milieu of
Extra-legal activities
  Bootlegging
  Moonshining
Festival
  Mardi Gras
  Veiled Prophet Ball
Folk arts
  Aesthetics
Folk drama
Folklore collecting
Folklorists and folklore collectors
Folk medicine
  Healers
  Herbal
  Indian
  Midwifery
  Plants
Folk music
  Instrumental
  Singing schools
  String bands
Folksongs
  Bawdy
  Cowboy
  Maker
  Religious
  Singers
Folk speech
  Cajun
Fool tales
Formula tales
  Shaggy dog
Games
  Courtship
Hunting stories
Indian legends
  Navajo
  Pima
Italian folk medicine
Italian legends
Italian superstitions
Italy
  Legends
Jokes
  Bawdy
  Ethnic
  Hillybilly
  Indian
  Moron (Mary Jane)
  Outhouse
  Polack
  Racial
  Religious
  Riddle
  Sick
Legends
  Alabama
  Arizona

Camp
Cave
Civil War
Death omen
Devil
Family
Ghost
Ghostly fisherman
Ghostly light
Haunted bridge
Haunted house
Historical
Indian (Alabama)
Indian (Navajo)
Indian (Pima)
Italian
Lindbergh baby
Mexican
Michigan
Missouri
Monster
Murder
New Jersey
New York
North Carolina
Pennsylvania
Phantom hitchhiker
Place
Place name
Religious
Strong man
Supernatural
Texas
Treasure
Urban
Werewolves
Wild animals
Witch
Life history
(alphabetical listing of names of those for whom life histories have been made)
Local history
Antioch
Batesville
Calamine
Des Arc
Floyd
Marked Tree
Oil Trough (Hulsey Bend School)
Romance
St. James
Spring Mill
Strawberry
Trumann
Louisiana
Customs
Material culture
Architecture
Basket making
Blacksmithing
Carding and spinning
Chairmaking
Dolls
Food preparation
Food preservation
Furniture
Gravestones
Instrument making (fiddles)
Kinetic sculpture
Leather tanning
Mailboxes
Moonshining
Mops
Musical instruments
Natural dying
Quilt making
Quilt patterns
Soap making
Ticks
Toys
Wagons
Weaving
Woodcarving
Memorate
Death omens
Depression
Ghost
Ghostly light
Haunted house
Hunting and fishing
Mysterious event
Race relations
Religious
Snake stories
Treasure
Wild animals

Mexican legend
Michigan legend
Missouri legend
New Jersey legend
New Mexico local history
New York legend
Night riders
North Carolina place names
Occupational groups
  Doctors
  Freshwater pearlers
  Judges and lawyers
  Nurses
  Preachers
Outlaws
  Bald Knobbers
  Dawson brothers
  James brothers
  Ku Klux Klan
  Murrell's raiders
  Younger brothers
Pennsylvania legends
Place name legends
  Bloody Valley, Arizona
  Christmas, Ariz.
  Dos Cabezas Mountains, Ariz.
  Greasy Mountain, Ariz.
  Gunsight Hills, Ariz.
  Helen's Dome, Ariz.
  Jerked Beef Butte, Ariz.
  Mesa de los Muertes, Ariz.
  Mormon Flat, Ariz.
  Reward, Ariz.
  Superstition Mountains, Ariz.
  Allison
  Arkla
  Black Land
  Blanchard Springs
  Bone Cave Hollow
  Calamine
  Calico Rock
  Campground
  Cave City
  Cushman
  Debow
  Desha
  Evening Shade
  Fifty-Six
  Forty-Four
  Fox
  Goody Creek
  Grange
  Guion
  Hot Springs
  Jacksonport
  Kensett
  Limedale
  Locust Grove
  Lonoke
  Love Hollow
  Macks
  Magness
  Maple Springs
  Marked Tree
  Mount Pleasant
  Newark
  Newport
  Oak Hill
  Oil City
  Oil Trough
  O'Neal
  Oxford
  Panters Bluff
  Piggott
  Pine Hill
  Pineville
  Pleasant Grove
  Pocahantas
  Portia
  Poughkeepsie
  Ramsey Mountain
  Red Eye
  Reed's Creek
  Reyno
  Rosie
  Salado
  Smackover
  Southside
  Spring Mill
  Sulphur Rock
  Tucker Ridge
  Tumbling Shoals
  Croak Point, North Carolina
  Jockey's Ridge, N. C.
  Nag's Hill, N. C.
Practical jokes
  Sham burgler
  Sham ghost

Proverbs
Proverbial comparisons
Racial attitudes
Radio
    Influence of
    Performance on
Religion
    Church architecture and history
    Denominations
    Pentecostalism
    Singing preacher
    Spiritualism
Religious music
    Shape note
Riddles
Rural life
    Entertainment
    Farm animals
    Farming
    Ginning cotton
School
    Hulsey Bend
Shaggy dog stories
Shape note music
Shivaree
Snake stories
Superstition
    Born with veil
    Death
    Dreams
    Evil eye
    Ghosts
    Luck
    Marriage
    Planting and harvesting
    Pregnancy, childbirth, infancy
    Weather
Tall tales
Texas legend
Traditional manuscripts
Water witching
Witches